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MOUNT FOR RICOH GXR**



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Saturday 20 August 2011

Photographer

TELEPHOTO ZOOM TEST

Affordable long lenses compared

MODELS
TO FIT
EVERY
DSLR



HOW TO

PAGE 22

**TAKE PICTURES LIKE
THIS IN YOUR GARDEN**

TECHNIQUE

PAINTING WITH LIGHT
Creative long exposures



PAGE 27

PORTABLE STABILITY

Monopods on test

AP ROUND-UP



PAGE 46



PAGE 49



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I SAW a frog in my garden one evening recently. It was looking through the open door, wondering whether to hop in. My boys were delighted. Out came the camera phone and pictures were duly taken. A frog on the drain is not so unusual, but close-up and right down on its level the lens had collected much more detail than you'd see from our eye level. I was very pleased that such attention-grabbing pictures had been made from a seemingly ordinary situation.

Even though we have a reasonable amount of wildlife in our urban garden, we rarely see it in such close proximity. I suspect, too, that we are often guilty of neglecting the birds that use

our trees as home purely because we are so used to seeing them. 'Just a sparrow' can become many times more interesting when you get a chance to see it close up and appreciate the intricacies of its feathers, beak and feet.

This week I want you to take another look, to make the most of the creatures that fly in and out of your airspace. If you turn to page 22, you'll find that Paul Hobson has some useful advice. You might be amazed by what you can achieve.



Damien Demolder
Editor

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IN AP 30 JULY WE ASKED...

Is pinhole photography still relevant?



YOU ANSWERED...

A Yes, it's fun and creative	49%
B Yes, balanced with modern kit	12%
C No, it's out of focus	3%
D No, it's pointless to look backwards	4%
E I can't see why anyone bothers	32%

THIS WEEK WE ASK...

Do you ever photograph the birds in your garden?

VOTE ONLINE www.amateurphotographer.co.uk

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For the past few years Marc BB has been practising the art of night-time painting. He talks to Oliver Atwell about the methods he uses to create his vibrant atmospheric images



© MARC BB

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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• Flagship Birmingham store 'looted' • Photographers attacked

JESSOPS STORES ATTACKED AS RIOTS SPREAD ACROSS UK

AS WE went to press, Jessops stores in Birmingham, Clapham Junction and Colliers Wood, south London, were attacked as riots spread across the UK.

Initial reports suggested that the flagship Birmingham city centre store was worst hit as looters smashed windows and ransacked the shop.

The store, at Temple Row, was revamped just four months ago, as the retailer's first Centre of Excellence.

Youths broke through a metal security shutter, taking cameras and electrical equipment from inside, according to a BBC reporter at the scene of the overnight violence on 8 August.

The 4,000sq ft outlet is trumpeted as the largest specialist camera store in the country, with 'shops within a shop' for brands such as Canon, Nikon and Sony.

It opened in April, offering customers more than 300 cameras and lenses to touch and try.

At the time of writing, police in Birmingham said they had arrested around 100 people in connection with 'large-scale disorder' in the city.

However, the full extent of the damage and looting remained unclear at the time of writing.

A spokesman for West Midlands Police told us he did not have details of damage caused to individual shops.



Jessops' Centre of Excellence in Birmingham is billed as the country's largest specialist camera store

Jessops chief executive Trevor Moore said in a statement: 'Our business, like that of most other high-street retailers, has been impacted by the rioting and demonstrations that have taken place, and we have been working closely with the police and local authorities... to minimise the risk to our customers, colleagues and to limit the damage to our premises and our exposure to theft.'

Moore said he was not in a position to discuss details of the firm's plans, or of 'any losses that may have occurred'.

He added: 'What I can say is that the Jessops team are proactively managing the situation and ensuring that the most appropriate action is taken during this difficult time.'

He declined to comment further.

Jessops, Britain's largest retail photographic chain, is based in Leicester.

More than 450 people were arrested in London over three nights of violence across the capital, according to the Metropolitan Police.

Meanwhile, on the same night, at least one press photographer came under attack by youths during riots in Hackney, east London.

The incident was witnessed by AP deputy features editor Gemma Padley, who said: 'I saw a photographer wrestled to the ground by three or four people and his camera was ripped from him.'

'I had tried to take some pictures before I realised it was a stupid thing to do. There wasn't a single police officer in sight. It was very scary.'

Gemma's account was backed up by *Guardian* journalist Paul Lewis, who reported on the microblogging website Twitter that a press photographer was 'dragged to the ground by four youths and beaten'.

He tweeted: 'People taking pictures at Pembury Estate accused of being police. Volatile situation'.

A separate eyewitness told *Sky News* that he had seen a photographer have a camera snatched off them during the early evening.

The Daily Telegraph blogged that more than one photographer was assaulted during the Hackney violence.

SNAP SHOTS

● Two photographers working for the *Mail on Sunday* were 'viciously beaten by masked youths' during violence in Tottenham, north London, on 6 August. One of the photographers at the scene of the disturbances – who the paper did not name – said: 'It is utter carnage out there. We have been beaten up quite badly and had about £8,000 of equipment stolen. 'We were quite discreet, but as soon as we got a camera out we were set on by youths with masks, who were armed with crowbars.'

● AP's website has achieved its millionth forum post. The online chat room allows photographers to talk about topics of interest and express their opinions and thoughts on AP news stories, for example. To find out more – and to take part – visit www.amateurphotographer.co.uk/forums.

LEICA M9 WINNER NAMED

AN AP reader has won a 50th Anniversary Leica M9 Special Edition kit worth more than £7,000 in a competition organised in conjunction with Ffordes Photographic.

The token-collect competition – run through May, June and July – saw Raymond Shotton from Lowestoft, Suffolk, bag the Ffordes Photographic Leica M9 Special Edition camera and 35mm f/2 lens.

For those who weren't so lucky there is

another chance to get your hands on one of these precious cameras, via a charity auction featured on page 32 of this issue.

Organised by Ffordes Photographic, the auction aims to raise money for Guide Dogs for the Blind.

Other prizes include an Epson A3 printer.



Editor Damien Demolder draws the winner



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY



Wednesday 17 August

EXHIBITION Show me the Artists, includes photography, until 4 September at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit www.3bedfordbury.com. **EXHIBITION** Extraordinary Ordinary by Simon Caplan, until 18 August at Bristol YHA, Bristol BS1 4QA. Tel: 0845 371 9726.

Thursday 18 August

EXHIBITION Kenya: Dawn to Dusk by Abigail Brabyn, until 31 August at Rhubarb and Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **DON'T MISS** Bournemouth Air Festival, until 21 August on Bournemouth Seafront, Dorset. Visit www.bournemouthair.co.uk.

Friday 19 August

EXHIBITION Invisible Landscapes by Rick Davies, until 27 August at Ffotogallery, Cardiff CF11 9DF. Visit www.ffotogallery.org. **EXHIBITION** Max Whitaker – Faces of the Blues, until 30 August at RPS Gallery, Bath BA2 3AH. Tel: 01225 325 733. Visit www.rps.org.

Saturday 20 August

DON'T MISS On the Edge 2011 – a world music festival (1-8pm) on the riverside in Richmond (just north of Richmond Bridge), Surrey. Tel: 0208 831 6000. Visit www.richmond.gov.uk. **EXHIBITION** by Hollywood photographer Cornel Lucas, until 27 August at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

Sunday 21 August

EXHIBITION A Life Uncovered by Vivian Maier, until 16 September at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Recording the New: The Architectural Photography of Bedford Lemere & Co, 1870-1930, until 30 October at the V&A, London SW7 2RL. Visit www.vam.ac.uk.

Monday 22 August

EXHIBITION Photography Summer Open Exhibition 2011, until 27 August at Joe Cornish Gallery, North Yorkshire DL6 1NA. Tel: 01609 777 404. **EXHIBITION** RCA Summer Show, until 9 September at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

Tuesday 23 August LATEST AP ON SALE

EXHIBITION Freedom From: Modern Slavery in the Capital, until 20 November at Museum of London, EC2Y 5HN. Tel: 0207 814 5511. Visit www.museumoflondon.org.uk. **EXHIBITION** Frontlines: Sean Smith – Conflicts in the 21st Century, until 30 September at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk.

Digital answer to classic Polaroid?

3X4IN INSTANT DIGITAL CAMERA BY CHRISTMAS

A POLAROID-

branded digital instant camera that delivers 3x4in colour prints is set to debut more than three years after it was first mooted.

Due out in December, priced £229.99, the Polaroid Z340 features a 14-million-pixel CCD imaging sensor, 2.7in LCD screen and stores images on an SD memory card.

It prints on Polaroid's Zink (Zero Ink) paper, which costs around £13 for 30 sheets. The camera can accept 10 sheets at a time.

Polaroid claims it can deliver a print in under a minute and is capable of printing 25 prints on a single charge of the Lithium-Ion battery.

The user can crop images in-camera before printing.



Built-in border options include the 'Classic Polaroid Border' and more can be added using a software application.

Polaroid-branded products are produced and distributed by Summit

Global Group. The

Polaroid name

now belongs to

PLR IP Holdings.

In 2008, Polaroid

filed for Chapter 11

bankruptcy protection after

Petters Group Worldwide –

the company that had owned Polaroid since 2005 – and certain of its associates were investigated for fraud.

Last year, it signed American singer Lady Gaga as 'creative director' for a new 'speciality' line of imaging products, as part of a 'multi-year strategic partnership'.

A Polaroid source told AP that a version of the Z340, designed by Lady Gaga, will debut next year.



ROYAL PROTEST PIC WINS PHOTO HONOURS

THE NOW famous photograph of Prince Charles and the Duchess of Cornwall coming under attack from protesters on their way to the theatre in London has won top honours in a competition.

The image, captured by Matt Dunham of the Associated Press news agency on 9 December 2010, scooped first place in the Royalty & Entertainment category of the Press Photographer's Year.

The winner of the Photograph of the

Year 2011 was Charles McQuillan, who took a picture of a girl alongside a facsimile doll that was created as a 'permanent memento' of her childhood years.

The contest – now in its sixth year – pulled in around 8,000 entries from more than 300 photographers worldwide.

The competition aims to show that there is still strong demand for still images in an age of 'rolling television news, internet and satellite communications'.

SNAP SHOTS

● Anti-terror police have refused to say whether hostile reconnaissance photography was used by two German men arrested at Dover Port on 15 July. Christian David Erkart Heinz Emde, 28, and Robert Baum, 23, both from Germany, have been charged with 'collection or possession of information likely to be useful to a person committing or preparing an act of terrorism, contrary to Section 58 of the Terrorism Act 2000'. A spokeswoman for the South East Counter Terrorism Unit told AP that police were 'not able to comment on whether the materials seized include hostile reconnaissance photographs'. The men appeared at City of Westminster Magistrates Court and have been remanded in custody to appear in court again on 24 August.

● Outdoor photographic equipment maker Stealth Gear has launched a square glass filter system compatible with the Cokin P system. A choice of 10 filters are available for the Stealth Gear Filter System, including Gradual Grey and Sunset. Prices were not available at the time of writing. Visit www.alphadigitalservices.co.uk.



Do you have a story?

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LEICA M-MOUNT FOR RICOH GXR NEXT MONTH

RICOH has released further details of the upcoming Leica M-mount module for its GXR camera system, which it plans to launch on 9 September.

The black, die-cast, magnesium-bodied GXR Mount A12 features a 23.6x15.7mm (APS-C-sized) 12.9-million-pixel CMOS imaging sensor.

We now know that the lens mount unit will include two types of shutter: a focal-plane shutter for speeds of 1/4000-180sec; and an electronic shutter for 1/8000-1sec.

In an interview with AP earlier this year, Ricoh's Kazunobu Saiki explained that a focal-plane shutter was chosen because it will produce more accurate shutter speeds.

It seems remote shooting will also be possible as a T (time) shutter-speed option requires separate presses of the shutter to start and end the exposure.

Ricoh has added several 'compensation and correction functions' designed, it says, to 'maximise the potential of the lens'.

These include a mode for the photographer to 'independently colour



correct at the corners'.

'Colour shading correction is possible in a -4 to +4 range for both R [Red] and B [Blue],' claims Ricoh in a statement.

Meanwhile, peripheral illumination [vignetting] correction is possible in a '-3 to +3' range, says the firm, adding: 'A distortion correction function is provided to correct for the distortion that tends to occur in the lens periphery.'

'The photographer can select barrel and pincushion distortion and specify "strong", "medium" or "weak" for each.'

Ricoh has also introduced a 'glass optical

filter to increase periphery image quality and suppress field curvature'.

AP has asked Ricoh to elaborate on this, but further details were not available at the time of writing.

Meanwhile, a focus-assist function aims to improve manual focusing capability.

'The photographer can select from two modes and check the focus by strengthening outlines and contrast,' stated a spokesman.

Photographers can magnify the displayed image (4x or 8x options) and move the area to be magnified using a 'directional pad'.

Users will be able to store six shooting patterns in the My Settings Box and six patterns on the SD card.

They can also add lens details (such as focal length and aperture value) to the Exif file data.

Shooting options will include cross process and toy camera.

Ricoh has previously said that it would launch an adapter to convert L39 screw-mount optics to the M mount camera unit.

I had wondered, when I first spoke to Ricoh about the idea of having an interchangeable-lens module for its GXR camera, whether we would see a full-frame sensor behind the adaptable lens throat.

It seems, though, looking at the range of correctional features built into the GXR Mount A12, that the engineering was hard enough with an APS-C sensor. It's not a bad choice, either, as I think now most of us are happy to accept the smaller format in smaller cameras, and it is better to reduce the physical size of the sensor than to reduce the quality of the image across the frame.

M9 aspirants will inevitably be disappointed, though. As promising as it sounds, there are still a few questions we are awaiting answers for. I am fascinated by the dual shutter, and wonder when one might use the focal-plane option other than when the camera is tripod-mounted.

Ricoh told me before that it prefers a focal-plane shutter for its accuracy,

but without an electronic shutter the camera's live view function isn't going to work without a last-minute switch from one method to the other. I suppose, too, that the focal-plane shutter will be useful for those using an optical viewfinder slotted into the hotshoe.

Ricoh needs some sort of cover, focal-plane shutter or not, to make the new Mount A12 compliant with the GXR's 'no-dust' declaration. The thin 'glass optical filter' may also be performing a dust-reduction task, depending on how far it is from the sensor – in the style of Sigma's SD bodies.

The further from the recording surface the glass filter is, the more effective it will be for blurring dust and spots, except at the smallest of apertures. Greater distances between the sensor and the filter, though, will also reduce the acceptance of heavily retrofocus lenses that extend well beyond the mounting into the unit itself. Ricoh states there is a device for checking the physical compatibility of

AP COMMENT

Damien Demolder
Editor



your lens, so perhaps the filter might be a factor and the device there to avoid internals being knocked against.

The company has gone to some length to ensure that optical aberrations can be corrected easily, no matter what lens is in use. It mentions an 'optimised micro lens layout', which we might take to refer to pixel lenses positioned over photosites in the corners of the sensor shifted towards the centre. This will compensate for light fall-off and false colours caused by the sharp angle of incidence and the very short distance between rear lens element and the imaging plane. Leica adopted a similar solution for the sensor used in the M8 – again to deal with the shorter-than-usual back focus, or Z-height.

AP
THIS
WEEK
IN...

1950

The title of a photo is a 'very important part of the picture', wrote AP reader John Cope this week in 1950. 'At best it can supply just that finishing touch to the photograph, or it can jar the mind and can upset any appreciation that the photograph evokes. Few things show up the beginner more than his title. The really advanced worker rarely has trouble in this way. Probably this is because the experienced photographer knows what he is trying to do and the effect he wishes to achieve. If he succeeds, he has his title. If he fails, there is no need of one.'

About Titles

SIR,—May I express my agreement with I. Ross (A.P. correspondence, July 19th) concerning titles of photographs: not so much in his specific example as in general. "Little Girl with Doll" is but typical of many.

The title is a very important part of the picture. At its best it can supply just that finishing touch to the photograph; or it can jar the mind and upset any appreciation that the photograph evokes.

Few things show up the beginner more than his title. The really advanced worker rarely has trouble in this way. Probably this is because the experienced photographer knows what he is trying to do and the effect he wishes to achieve. If he succeeds he has his title; if he fails there is no need of one. On the other hand the beginner often finds that his "masterpiece" has just happened, and he has to make the most of it. In thus trying to find a title he is putting the cart before the horse.

One of the bright spots in a judge's life is when he finds a good photograph with an imaginative title, and one of the black spots when he comes across one of the time-honoured "Solitude," "Eventide" or "Sentinels."

Surprisingly little attention seems to be paid to the choice of title (and equally to its presentation) in photographic literature, yet a neat and apt title is just as important in the final presentation of the print as the spotting and doping to which we devote so much care.

Yours, etc., JOHN H. COPE.

SNAP SHOTS



Leica embarked on a baking operation to help celebrate its new limited-edition camera cases designed by Paul Smith. The Leica gingerbread men biscuits – one clutching a camera and the other holding a pair of Leica binoculars – were part of the London launch of the cases. British designer Paul Smith has styled two cases for the D-Lux 5 digital camera – 150 in brown-coloured calf leather and 150 in a light-grey 'croc-style' embossed leather with purple lining. The cases, each embossed with 'Paul Smith for Leica' on the back, will cost £200 and are due out in October from the Leica Store Mayfair. To place an order call 0207 629 1351. For details visit www.leica-storemayfair.co.uk.



© BRETT

Dedicated page for photographers

AP LAUNCHES RIGHTS WATCH FACEBOOK PAGE

AP HAS launched a Facebook page dedicated to its long-running campaign to defend photographers' rights.

The move follows years of reporting and campaigning on readers' stories that have helped shape Government policy, involving key meetings with ministers, MPs and counter-terrorism officials.

The Amateur Photographer Rights Watch Facebook page aims to further ensure photographers' concerns are heard loud and clear.

The page also serves as a focal point for AP news articles on photographic rights (after their publication on the main AP website), and its ongoing campaign.

AP's Rights Watch campaign dates back to 2005, when police wrongly accused an



innocent reader of helping to plot a missile attack on Canary Wharf in London by taking 'reconnaissance photographs'.

The Facebook page also urges photographers to report other areas of concern, such as suspected copyright infringement.

To find out more, visit the Amateur Photographer Rights Watch Facebook page at www.facebook.com/pages/Amateur-Photographer-Rights-Watch/198972040156580.

NIKON DEALER CELEBRATES 25TH ANNIVERSARY

NIKON has awarded London-based dealer Grays of Westminster a trophy to mark its 25th anniversary.

Nikon UK presented it to staff during a celebratory lunch at The Goring hotel in Belgravia.

Grays, which sells only Nikon gear, was awarded a trophy that features a 3D image of the legendary Nikon F camera to mark the store's 'outstanding contribution to Nikon users'.

Gray Levett, founder of the store, said he was 'delighted and honoured' at the recognition. 'This is a significant moment in our history... From the very beginning we aimed to offer our customers the very best service and the finest in Nikon equipment,' he said.

'Surviving the past 25 years has been made possible by our very loyal customers, the hard work of our staff and our strong relationship with Nikon UK and Nikon Japan.'

In a letter to Levett, Makoto Kimura, president of Nikon Corporation, wrote: 'Grays of Westminster is a well-known and respected business that has become almost a household name among professional photographers... This is no doubt a result of your commitment to your customers and understanding of the Nikon brand.'

Actor David Suchet CBE, best known for playing Agatha Christie's Hercule Poirot, was among the first to congratulate Grays. A dedicated fan of the shop, he sent his personal congratulations, apologising that he could not be there in person due to filming commitments.



CLUBNEWS

Club news from around the country

EDINBURGH PHOTOGRAPHIC SOCIETY

The society has received more than 2,000 entries for its annual International Exhibition, 200 of which are on show until 4 September at the Photographic Centre, 68 Great King Street, Edinburgh EH3 6QU. The show, the 149th in the society's history, forms part of the Edinburgh International Fringe Festival. This year's contest attracted entries from 40 countries. Visit www.edinburghphotographicsociety.co.uk.



Do you have a story?

Contact Chris Cheesman
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David Eustace
Photographer

Explore David's gallery from Yosemite, what inspired him and more on the Lumix G3 at www.panasonic.co.uk/lumixg



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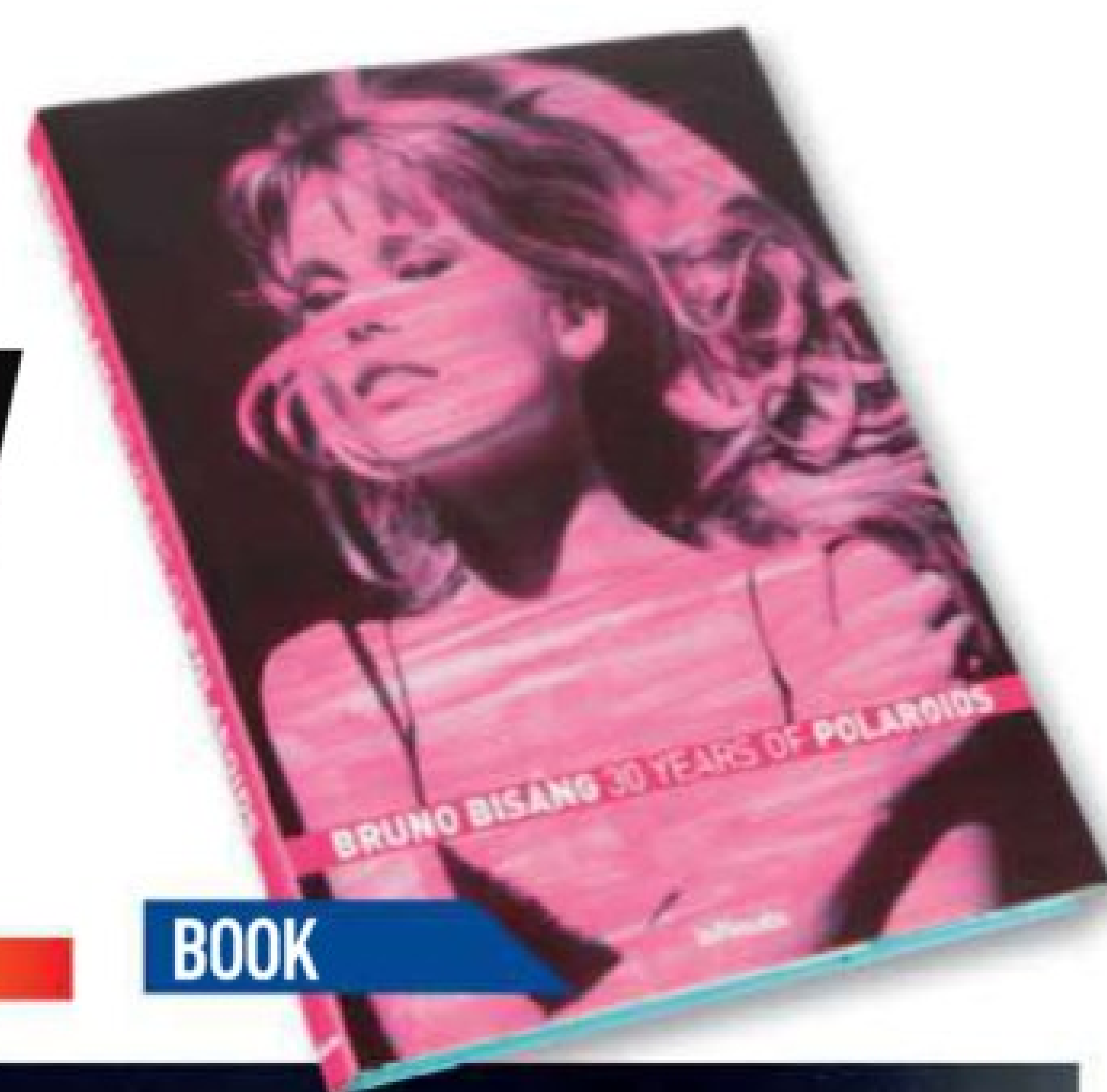


Lumix G3 supplied in various lens combinations, check with dealer for details.

Lumix G3, 7mm (Fisheye), 1/640th sec, @ f5.6, ISO 160.

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Bruno Bisang

30 Years of Polaroids

By Bruno Bisang

TeNeus, £55.00, hardback, 208 pages, ISBN 978-3-8327-9530-6

Amateur Photographer
★★★★☆

THE POLAROID

camera was once a fashion photographer's most reliable assistant,

as well as a tool for creating spontaneous and unique portraits. It's probably fair to say that this sizeable tome is a love story between one man and his instant camera. The man is Swiss photographer Bruno Bisang, whose work has featured in many esteemed publications, including *Vogue*.

The fascinating thing about the images included here is the tension between two methods of working. While the models and environments within the images are contrived and glossy – the lights are considered, and the make-up and hair are impeccable – the very nature of a Polaroid print is imperfect and unpredictable. Viewing the images can sometimes make you feel like an outsider looking in at a perfect world through a dirty and warped window. Anyone looking for an introduction to Bruno's work, or fashion photography in general, may have to look elsewhere, but for any admirers this is a more than worthy purchase.



© BRUNO BISANG

The Weimar Years

A Culture Cut Short

By John Willett

Thames & Hudson, £16.95, paperback, 160 pages, ISBN 978-0-500-27311-1

Amateur Photographer
★★★★★

BETWEEN 1919 and 1933 a new form of parliamentary republic was established in Germany to replace the imperial government. Under this Weimar

Republic, a vital and progressive culture blossomed: one that attempted to indulge in and develop many of the techniques from such groups as the Cubists and the artist Le Corbusier. Much of the work produced was heavily concerned with the political landscape of the time, the imagery seeping communist and revolutionary philosophies. However, this creative period was short-lived: in 1933, Hitler was sworn in as Chancellor, leading to the collapse of the Weimar Republic and the inauguration of the Third Reich.

This book is a fascinating time capsule. The sheer force of experimentation on display is a knockout, particularly in the brilliant photo-montages. The Weimar Republic is a period that is long behind us, but the work that it bore is as relevant and as inspiring as ever.



BOOK



© THAMES & HUDSON LTD, LONDON

<http://thetravelphotographer.blogspot.com>



NEW YORK-based photographer and blog founder Tewfic el Sawy describes his site

thus: 'Pontifications... sometimes acerbic, sometimes not... but always opinionated on travel, editorial and documentary photography.' Not only does his blog showcase his own images, but he also finds the space to focus on the work of other photographers. More often than not this is followed by his own opinions and ideas on the subject matter featured. Crucially, it is never less than interesting and informed.

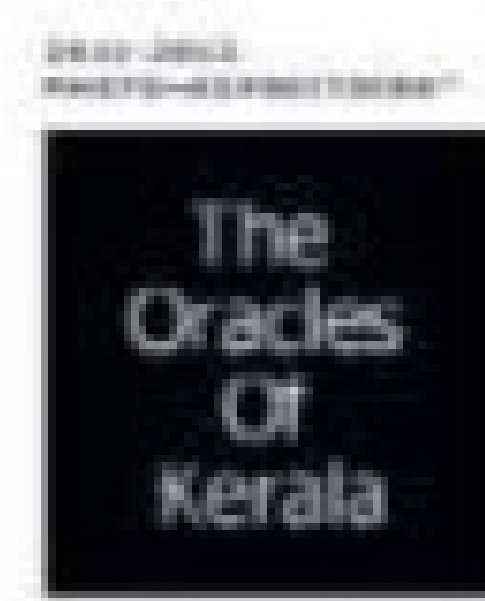
The blog also keeps its readers updated on technology, new media and general travel wonderments. The articles are always varied (he classes street photography as travel), but at no point does it ever feel like trying to force a square peg into a round hole.

THE TRAVEL PHOTOGRAPHER
pontifications... sometimes acerbic, sometimes not... but always opinionated
on travel, editorial and documentary photography

NUMBER 1 STREET PHOTO
Cover Model: Saw to Tell



WEBSITE

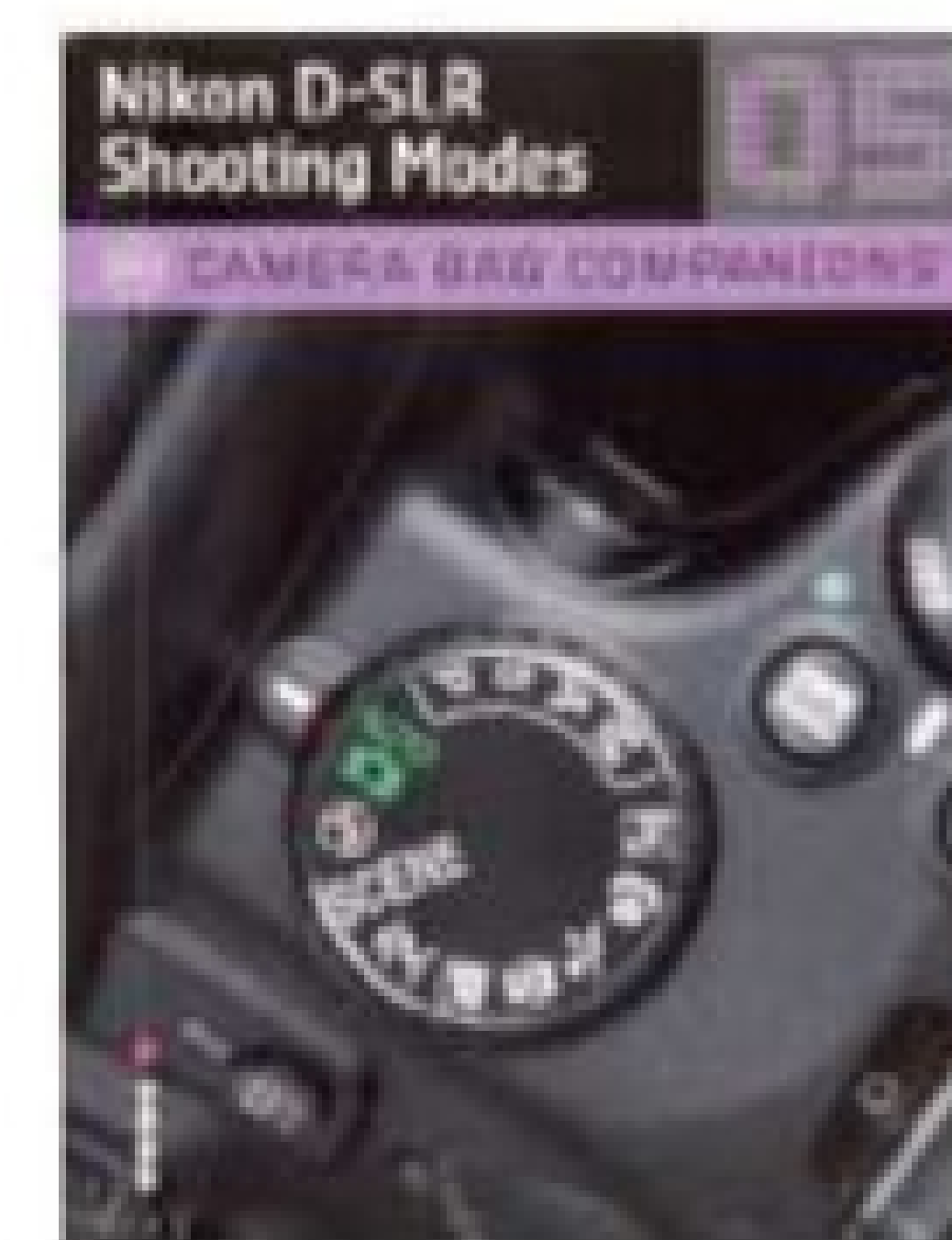


NUMBER 1 STREET PHOTO
Cover Model: Saw to Tell

The entries hang together just fine. A good example is his intriguing series Leica File, which contains some truly inspirational New York street photography, much of which centres around tourists Sawy encounters around the city. This is a regularly updated blog that will not only keep you in touch with the exciting aspects of travel photography but will also provide some solid inspiration for your own images. **Sophy Mutch**

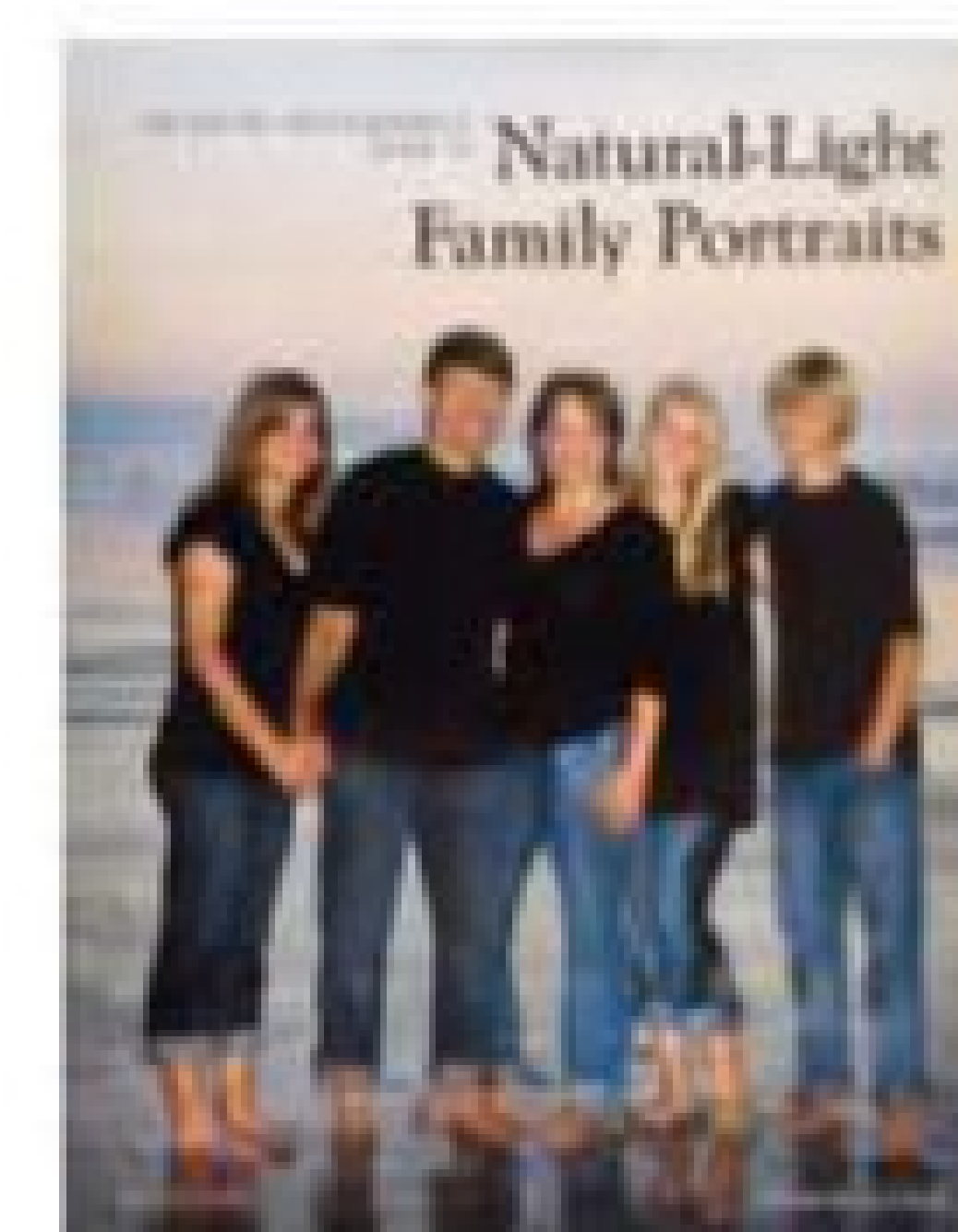
CONDENSED READING

A round-up of the latest photography books on the market



● NIKON D-SLR SHOOTING MODES

edited by Steve Luck, £4.99 This compact book whisks you through the myriad shooting modes available on Nikon DSLRs. In fact, the book takes you a little further and delves into subjects such as flash, composition and raw vs JPEG. Much of the information can probably be found in the countless other books lining a photographer's shelf, but for beginners this is a decent enough start.



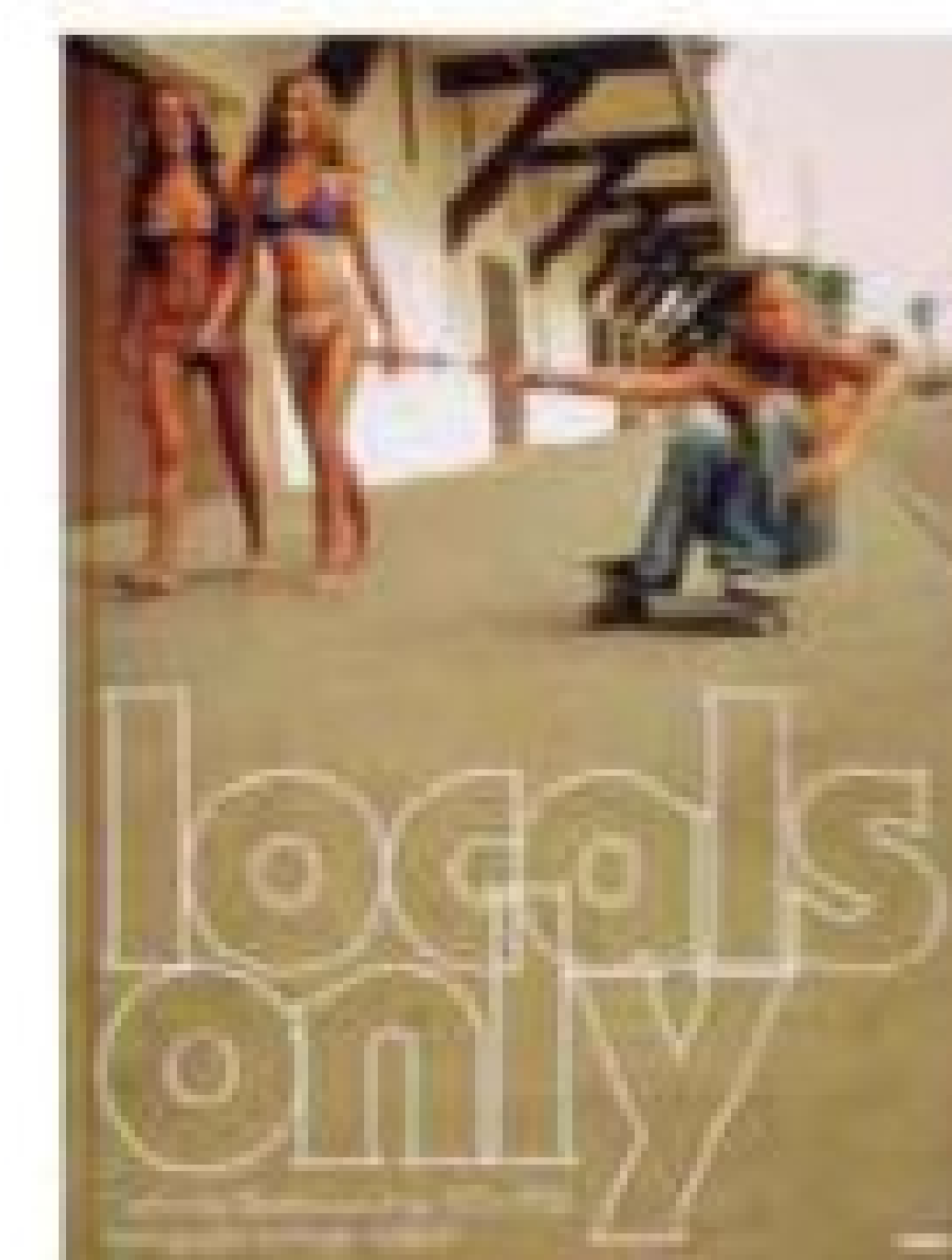
● THE DIGITAL PHOTOGRAPHER'S GUIDE TO NATURAL-LIGHT FAMILY PORTRAITS

by Jennifer George, £24.99 This book is written for the reader looking to make some cash from family portraits. It's thorough and takes you through not only how to create the images, but also what to do with them and how to deal with clients. It's plentiful in its information and straightforward in its goal.



● NIKON D3100 DIGITAL FIELD GUIDE

by J Dennis Thomas, £13.99 What appears to be a straightforward guide to photography is actually a user's guide to their Nikon D3100 camera. It's undoubtedly a lot more straightforward than sitting and reading the manual, and is more than thorough in its content. Worth a look.



● LOCALS ONLY

by Hugh Holland, £29.95 This wonderful (and huge) time machine takes readers back to the heyday of skateboarding in 1970s Los Angeles. The images demonstrate that the scene was a way of life for the kids depicted and, more than that, reveals them to be highly skilled athletes. Excellent.



EXHIBITION

Vivian Maier: A Life Uncovered

Until 16 September. Photofusion, 17A Electric Lane, London SW9 8LA. Open Tues-Sat 11am-5pm, Thurs 11am-7pm. Tel: 0207 738 5774. Website: www.photofusion.org/gallery/photography/exhibitions. Admission free

VIVIAN Maier spent around 40 years of her life working as a nanny in Chicago in the USA. It was during this time that she would wander the streets taking photographs of the city and its people. While that may not be so extraordinary in itself, the fact that she ended up producing around 100,000 images is. But it wasn't until 2007 that Maier's images were discovered in a local thrift auction house on Chicago's Northwest Side by the historian John Maloof.

Maier's images can be seen as a precursor to much of the street photography we see today. Her work is populated by both the everyday and the peculiar, each element fighting for space within the frame. You can also see a clear desire to experiment with image making in her abstract compositions, the likes of which had much in common with many avant-garde photographers. This exhibition displays 48 monochrome and colour images, and serves as a sound retrospective of this mysterious figure's work.

Letters

Share your views and opinions with fellow AP readers every week

terrorist alert! Let's defend our right to take pictures, but don't tread unnecessarily on the toes of authority by failing to use a bit of common sense.

Mick Bidewell, Tyne & Wear

The MI6 building is one thing, but the Jobsworth at the JobCentre had absolutely no right to stop you. And certainly no right to be so impolite about it. He needs to step back inside and sign himself up for some training -
Damien Demolder, AP Editor

APPLY SOME COMMON SENSE

While I am a great supporter of your AP Rights Watch campaign, your item (AP News, 6 August) about French tourists being stopped for taking photos of the MI6 HQ highlighted to me that photographers need to be educated as well. Specifically, you argued that images of the building at Vauxhall Cross are readily available on the internet and that there are no signs forbidding photos from being taken, and subsequently implied that the police were heavy handed in 'pouncing' on the 'innocent tourists'. However, photos of MI6 personnel entering and leaving the building are (hopefully) not readily available and, given the extremely sensitive nature of their jobs, thoroughly deserve enhanced protection from prying eyes. May I suggest that you do not undermine your excellent campaign by reporting incidents where the photographers had clearly failed to apply common sense. **John Cairns, via email**

While it may seem that photographs of such sensitive buildings do not warrant coverage in AP, this is not the first time tourists have been caught in an area where images are freely available on the internet. The officers said they were concerned with photography of the building itself (not with its staff). In any case, MI6 is essentially a concrete block on the banks of the Thames that offers very little opportunity to photograph people entering or exiting. Moreover, it is teeming with compact-camera-wielding revellers every New Year's Eve as it provides an excellent view of the London Eye fireworks (presumably, not all spies take a Christmas break). Also, this is one of a growing number of cases where police have resorted to Section 43 of the Terrorism Act, a far more serious rule than the now-repealed Section 44 law because it requires an officer to reasonably suspect the person stopped to be a terrorist. I felt this was worth highlighting, especially as the Home Office is monitoring its use -
Chris Cheesman, AP news editor

THE CHEEK OF IT

While travelling on a bus, I found a Fujifilm FinePix F500 EXR digital compact someone had left on a seat. Among other shots, the memory card contained images of a beautiful St Bernard dog. Imagining how the person who'd lost the camera might be

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

SEEING THINGS ANEW

AP reader Jeremy Rundle's letter about contact lenses (AP 6 August) provoked the response 'you just can't beat being able to see' from AP's Editor Damien Demolder. Twelve years ago my late dad - who adored photography - developed a cataract in his right eye. It was his dominant eye, and as he had poor vision in his left it meant his beloved hobby having to be put on hold. As a keen photographer myself, I felt dad's frustration when told he faced a possible wait of 18 months for an operation. After several weeks the family managed to scrape together sufficient money for dad to have his operation done privately. The moment they removed the bandage from his eye was magical. 'That's brilliant!' he said. But not half as brilliant as watching my 73-year-old dad lovingly load his treasured old Miranda Sensorex SLR with a roll of Kodachrome 25, hook his tripod onto his backpack and set off on his first photo shoot in ages. You never know what you've got until it's gone. **Val Charters, Tyne & Wear**

That's so true - Damien Demolder, AP Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LET'S TREAD CAREFULLY

I'm as keen as anyone that photographers should be left in peace to take pictures. But surely the two French guys questioned for photographing the MI6 building in central London were just asking for trouble (AP News, August 6) Any photographer familiar with the ever-encroaching and none-too-subtle hand of the law knows there are certain buildings that are totally off limits to photography. And Britain's Secret Service building must rank high on that list. Whatever the rights and wrongs of the law regarding the freedom of photographers, surely a Government building like MI6 -

whether or not it displays a warning to deter photographers - is a definite no-go for even the dimmest of them. The actions of the two photographers in question, while innocent, did little to make life easy for the rest of us. I was warned off for taking pictures of a JobCentre (there was a kestrel on one of the window ledges). The security guard, backed up by a passing policeman - neither was exactly polite - made an issue of my photographing a government building. If that was the reaction to taking a photo of a JobCentre, then I wouldn't dream of pointing my camera at the MI6 building right in the heart of London, which is on constant

What The Duck



<http://www.whattheduck.net/>



BOTH PICTURES: MICHAEL PRINCE

DEATH OF AN ICON

It is with regret that I write to inform you of the sad loss of a true Scottish icon. The small windswept tree that once grew happily on a small island in Lochan na h'Achlaise, Rannoch Moor, and was the focus of millions of AP photographers' lenses and, let's be honest, probably adorned one too many a shortbread tin and panoramic calendar is sadly no more! I suspect that the tree, which is snapped at the base, fell victim to the recent high winds that battered the west of Scotland. Early this morning I was heading north planning to take photos and making my usual trip up towards Glencoe. As I drove through Rannoch Moor I nearly swerved off the road as I noticed to my horror that the little tree was gone. I swiftly executed a textbook two-point turn on the busy A82 and headed back to the well-trodden spot frequented by a zillion photographers to survey the damage and to record the solemn scene before me. Later in the day, while travelling home, I passed the same location and witnessed a terrible sight – a bunch of confused-looking Sunday DSLR snappers, all geared up but with nothing to shoot, wandering around aimlessly. Obviously in shock and without the tree as a focal point for their compositions, they were struggling to decide what to do next. Unable to stomach the unhappy scene, I drove home to file my report to AP.

Michael Prince, via email

If you didn't know what an Act of God was before, you do now. Perhaps he got sick of looking at pictures of it – Damien Demolder, AP Editor

feeling, I decided to place an advertisement in a local paper to try to trace the owner. On the day the ad was published, five people rang me claiming the camera belonged to them. I asked each to describe the images on the memory card. The answers ranged from 'holiday snaps', 'a friend's party' to 'I was a bit tiddly when I took them so I can't really remember'. I simply said 'sorry' and put the phone down on each. The next day a woman rang and described exactly what was on the memory card, including the number plate of a car featured in the pictures. When she called to collect the camera she complimented me on my kindness and offered to pay for the ad I'd placed. I declined her kind offer, but the experience had shown me that there's always some chancer somewhere out for something for nothing. How much nerve must it take to try to claim a lost camera as your own? 'Owt for nowt and tuppence change' as my old nan used to say.

Doug Cave, Tyne & Wear

A PROPER CAMERA

My friend's husband passed away recently. He'd been a keen photographer and my friend kindly asked if there was any of his cameras that I could use. One of them was a Ricoh 500GX rangefinder compact that looked as though it had been bought only yesterday. I recall a reader's letter in AP recently in which the Ricoh 500GX was mentioned and Damien Demolder responded enthusiastically. And I don't blame him. Mine still works perfectly and the lens is superb. I own two plasticky digital compacts, so the feel of a metal-bodied film compact is a real treat. My efforts – scanned onto CD – show the quality of its lens. And how great to be working with lovely Kodak Tri-X again. Incidentally, against my advice, my friend took her late husband's gear to a local second-hand store.

Mandy Smith Tyne & Wear

Aaaahh, Tri-X, I can smell the fix from here – Damien Demolder, AP Editor

BACK CHAT

For AP reader Dave Swann, cameras with viewfinders are the only ones worth considering

IT WOULD appear that certain digital camera makers never learn their lesson. I read AP's test report of the Panasonic Lumix DMC-GF3 (AP 30 July) and was disappointed to discover that yet another major manufacturer has released a new model that lacks an optical or electronic viewfinder (EVF). And also in the GF3's case, a hotshoe on which could be mounted an optional EVF, as with the camera's predecessors, the GF1 and GF2.

The idea that photographers don't actually enjoy squinting at an LCD in bright light is totally lost on camera makers who, surely, would be upping their profits if they pulled their heads out of the sand! For an otherwise appealing and well-specified camera like the GF3 to lack a viewfinder or the choice to add an optional one is bonkers.

No matter who insists that viewing a LCD in bright conditions is 'easy' due to the increasing quality of their screens, it's a fact that outside on sunny days there is simply no screen that's up to the job. That's why – despite amazing technology – we're still not able to watch TV while sitting in our gardens in summer. My six-year-old, four-million-pixel Olympus compact has a rather ropey EVF, yet still enables me to frame shots when conditions render the LCD useless. And that, on bright days, tends to be more often than not.

I handled a GF3 recently and it's a beautifully made camera, yet one in which I'd have no confidence when shooting in bright conditions. Surely, that should be of major concern to Panasonic or indeed any digital camera company supplying expensive viewfinder-less models. I'd been looking to buy a compact system camera or a high-quality pocketable compact. But either way, one without a viewfinder simply wasn't an option.

When out taking pictures I regularly see snapshooters with digital compacts in the typical outstretched-arms pose as they take pictures. At the Beamish Museum in Co Durham, I watched in amusement as an elderly couple resorted to an ancient but fail-safe method of framing photos when using a digital compact without a viewfinder. The man held his camera in typical digicam style while his wife balanced a dark-coloured jacket over his head.

Crude? Yes! But more than 100 years since pioneer photographers did the same with large plate cameras it is still very effective. The reasoning behind most digital compacts lacking a viewfinder is that they tend to be aimed at happy snappers who, if truth be told, probably don't miss one. But anyone looking to buy a camera like the GF3 will invariably be enthusiasts like me.

A rather misguided photo tip of yesteryear was to always shoot with the sun behind you. In a world overflowing with digital cameras that lack viewfinders, this particular advice is even more useless now than it was then!



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



ANDY Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing his secrets as to how he creates his stunning images, and sharing some insider hints on tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you will have the opportunity to buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost (price and time to be confirmed). To book either the seminar or a place on the critique session, call Nadine Thomas on 0203 148 4326 or email spadmin@ipcmedia.com with the words 'Andy Rouse Seminar' in the subject line.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy is using his down time to work on his time-lapse films before he sets off for Svalbard

IN THE DOLDRUMS



I ALWAYS call this time of the year the doldrums. In the days of sailing ships, sailors would use this phrase to describe the times when

the ship was in an area of calm weather, hanging around idly waiting for the wind. For me, this time of the year is just a waste photographically, as there's not much wildlife showing itself, the light is awful beyond belief and I have had enough of getting up at 4am. To be honest, the getting up at 4am is probably the truest statement of the lot, because after a few weeks of this I'm ruined for ages. Put it down to my age, if you like, but I use this time of the year for catching up and planning next year's onslaught.

One of my major tasks now is to produce high-resolution versions of the time-lapse films shot for 2020Vision. This has been a new facet to my work and something I have really enjoyed. For the novice, a time-lapse film is a sequence of images displayed in just a few seconds – think Benny Hill. It's fantastic, it can be done by anyone and Nikon users, at least, don't need any extra kit as the interval timer is built in. My first time-lapse film was shot while I was setting up a hide on black grouse. I set the timer to shoot once every 10secs and ensured that every time it took a shot I was doing something interesting. Sometimes I'd jump, fall down or run through the hide to make the sequence more entertaining. When I posted it on Facebook it was very popular.

My second time-lapse foray came during filming for BBC1's *Countryfile* programme a while ago (see AP 2 July). I wanted to show what it was like to be in a hide for a long time, so I set the camera up to shoot every 10secs and over the course of 10mins I pulled a variety of poses, answered the phone and even did press-ups! My most recent film was to show visitors entering the hide at the Dyfi Osprey Project in Mid Wales. I set the camera to shoot every 25secs, put it in one corner and left it for a few hours. I told everyone who entered the hide they were being 'time-lapsed'. You can see the film on my website.

Now, this is time-lapse Rouse style and

not the traditional form using the movement of weather or stars. Later this month I will be trying just that, as I will be leading two tours to the Svalbard Islands, near the Arctic. I am hopeful that some nights, when the ship is parked in the ice, or even when we have landed, that I will get the chance to set up a time-lapse camera. Of course, photographing landscapes is very different from photographing people, and I have had to increase my collection of Lee filters. Now I am the owner of 0.6 and 0.9 ND filters (to slow down water motion by lengthening exposure) and some soft-edged ND grads (for dealing with clouds and contrast). I also bought two 1TB portable hard drives to store the raw images and may have to get some more before the trip, especially if I shoot on the Nikon D3S. It's going to be a real challenge, but I am ready for it. If it works, then I will use the techniques on northern lights later in the year.

I will leave you with one of my favourite images from the last Svalbard trip and will try some time-lapse film over ice. That will well and truly end my doldrums! **AP**

One of Andy's favourite shots from his last trip to Svalbard



© ANDY ROUSE



© DAVID NOTON



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

PHOTO INSIGHT

BRINGING
YOU ESSENTIAL
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EVERY WEEK

David Noton used a panoramic camera to capture this exquisite poppy field near Saint-Rémy-de-Provence in southern France, and explains how he drew inspiration from the painter Vincent van Gogh

I TOOK this image a few years ago in Provence, France, an area made famous by the Dutch post-impressionist painter Vincent van Gogh. I think all sorts of things should influence photographers, and certainly van Gogh has influenced me through his strong use of colour in his paintings.

In the distance there is an avenue of trees cutting across the scene towards the top of the frame. The trees are typically French and strongly identify this area as France. There is a hint of the Alpilles mountains in the far distance.

It was while driving along a quiet country road in late May one year that I spotted a field awash with beautiful bright poppies. All around were incredible splashes of colour. It was an overwhelmingly impressive sight to see. The incredible smattering of colour looks almost as though a painter has flicked his paintbrush, spraying flecks of paint across the scene. An artist like Monet would have captured this view by dabbing little dots of red paint in between the green foliage. In my photograph the flowers are also coloured dots in the landscape –

splashes of red among the green – only my interpretation is a photograph rather than a painting. The two primary colours in the scene are red and blue, with green a secondary colour. There is a time and a place for low-key, subtlety of colour, and there are times to go all out for in-your-face colour! This was one of those times.

The skill of a landscape photographer, or indeed any photographer, is to see the potential in a scene and to translate that into a photograph. As I've mentioned in previous articles, I feel it's important to go back to an area you know well and to *really* get to know it, and to use that knowledge to help you to create pictures that get beneath the skin of the place. I like to pick a place to visit, research the location to narrow down my list of suitable photogenic spots within this location, establish a base and then spend



three or four days, or maybe a week, getting out there, investigating that particular area.

I found this field after a day or so, and spent a little time looking around it, thinking, 'Right. I need to come back to so and so spot at this time of day.' Generally, I have a reserve of pictures that I want to make in my mind for the place I'm visiting – places I feel would work best at dawn or dusk, for example. This gives me an idea of where I need to be at certain times of the day and enables me to plan my time effectively. You don't want to be in a situation where the light is good and think, 'I want to go out and take some pictures, but I have no idea where to go.' I can avoid this scenario by having a list of locations that I can head to should the opportunity arise.

I've always loved the panoramic format because to my eye that letterbox shape is a

very natural way of looking at the landscape. In some ways it mirrors the way we take in a view, as our eyes tend to sweep across the scene in front of us. Throughout my career I've always taken panoramic photographs. This is one of the last images I took with my panoramic film camera – a Fujifilm GX 617. I used interchangeable lenses with the camera and took this image with a 90mm lens. It was a case of looking at the scene and thinking, 'Which lens is going to give me the angle of view I require?' The 90mm lens on this format is slightly wider than the standard lens. I thought a panoramic format would work well for this scene to emphasise the vast number of poppies all around. These days I create my panoramic images digitally using a stitching technique, but for this shot I used Fujichrome Velvia film.

It was important to achieve a sense

of balance between the foreground and background when composing this shot, although there is slightly more emphasis on the foreground. The light gently illuminates the tops of the poppies here. Depth of field was a big consideration. I needed to ensure the scene was sharp all the way through from foreground to background. I think I was stopped down to f/45. It was quite a bright day and there was strong sunlight falling on the scene. I used a polariser filter and (I'm working from memory here) I imagine my exposure would have been something like 5secs. My aim, as always, is to try to evoke the feel of a place without photographing the well-known viewpoints, and I hope I have achieved this here. **AP**

David Noton was speaking to Gemma Padley



To see more images by David, visit **www.davidnoton.com**.

David Noton's new book *Full Frame*, priced £25 and published by David & Charles, is now available.

David will be taking part in the Masters of Vision landscape exhibition alongside AP Editor Damien Demolder. The exhibition will be held in Southwell Minster, Southwell, Nottinghamshire, and will run for the duration of August. For more information visit www.mastersofvision.co.uk



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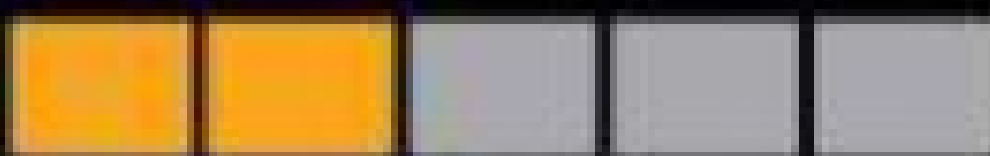
GET THE LOOK

Creative soft focus

Increase the impact of your image by reducing the sharpness.

Mat Gallagher explains how, with this simple soft-focus technique

SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL 

TIME TO COMPLETE  **20 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

A SOFT-FOCUSED technique is one practised by many photographers and one with which you will no doubt be familiar. Defocusing your subject flatters skin tones and adds a dreamy feel to many pictures. It can also hide a multitude of sins, from unsightly backgrounds to poor technique – and I'm sure not every soft-focus image was created on purpose! Wedding photographers are known to use Vaseline-smeared filters and there are even specialist defocusing lenses available. But the options for achieving this technique in software are much wider, allowing you far greater control and presenting a handy option for transforming an otherwise lacklustre image.

A successful soft-focus effect is very subjective. In their natural state soft-focus images have a desaturated look, although it is possible to increase the saturation. In this technique we have opted for a classic look, but by using the alternative blending mode in step 6 a punchier version is possible.

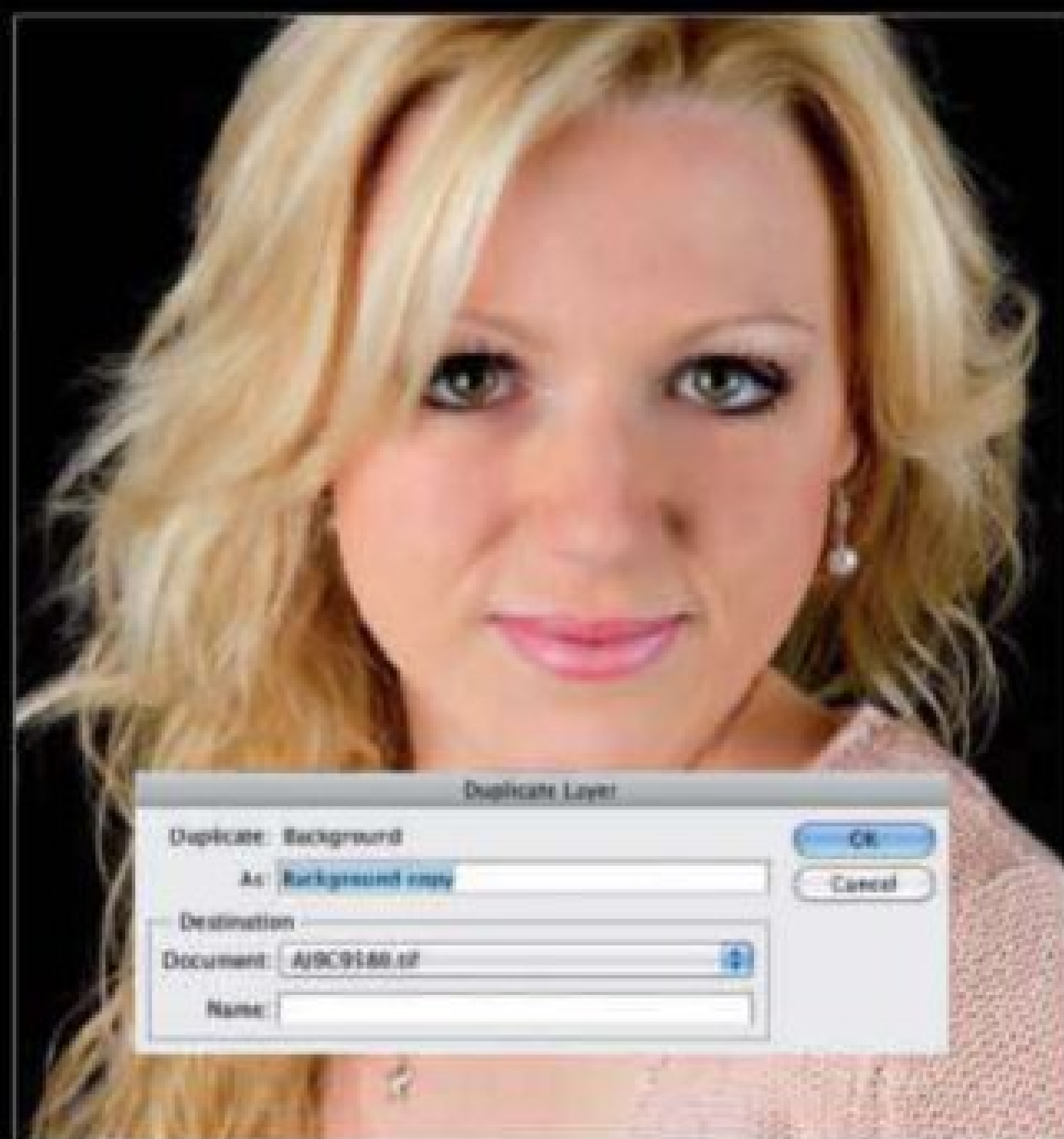
Original



Edited



1 First, take your starting image and bring up the layers palette (Window>Layers, or F7 on the keyboard) if it is not already showing. Duplicate your background layer by dragging it onto the new layer icon or, alternatively, select Layer>Duplicate Layer in the menu bar.



2 One of the easiest ways to give a soft out-of-focus look in software is to use the Gaussian Blur tool. This is selected via Filter>Blur>Gaussian Blur. Use the slider to give around 8-10 pixels of blur, then click OK to confirm.



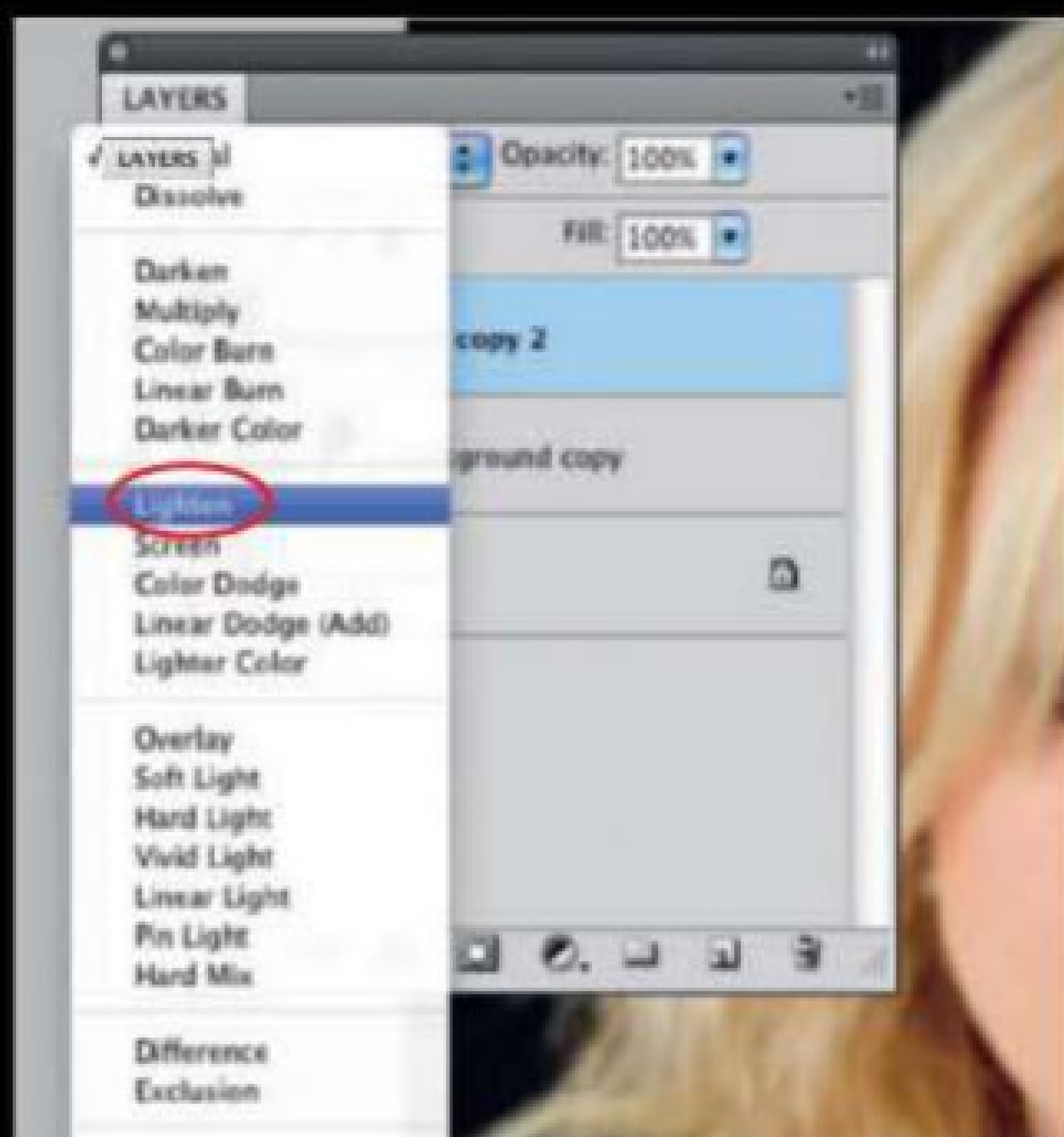
3 From the bottom of the Layers palette, select the Add Layer Mask icon (third from left) and then select the Brush tool with black as the selected colour. Now paint over the central focus of the image and everything on the same plane to bring the sharpness back (the face and some of the hair in this example). For a more accurate depth of field you may want to increase the blur further in some areas by creating additional blurred layers.



4 Back in the Layers palette, reselect the original background layer at the bottom of the stack, duplicate this layer again as we did in step 1 and then drag this new layer to the top of the layer stack.



5 Now blur this layer using the Gaussian Blur tool (Filter>Blur>Gaussian Blur) and give this around 8 pixels of blur. Then, back in the Layers palette, select the Blending modes dropdown menu (which will be set to Normal) and select Lighten from the list.



6 For a punchier effect, you can use the Overlay blending mode here instead of Lighten. This effect will appear quite harsh so we need to tone this down by reducing the opacity of the layer. Select the Opacity value in the Layers palette and reduce it from 100% to around 45%.



7 To finish, flatten the image by going to Layer>Flatten Image from the menu bar and then select Filter>Sharpen>Unsharp Mask to add a little more emphasis to the main focus of the image. An Amount of around 50% with a Radius of 1 should be enough.



WORKING WITH OTHER SUBJECTS

Alongside portraits, still-life shots are one of the more popular choices for soft focus. Adding a vignette to the process can also help to focus the viewers' attention on the main subject. This can be achieved by selecting the Elliptical Marquee tool to draw the shape of your vignette, inverting the selection (Select>Inverse), then using the Refine Edge palette to feather the selection to a nice soft edge. Finally, create a new layer and fill the outsides of the ellipse with either white or black using the Paint Bucket tool.



How to...

Take better bird photographs



Birds are some of the most accessible and satisfying wildlife subjects, says

Paul Hobson. Here he shares his advice on how to attract these feathered creatures, and offers some ideas on how to create bird images with a difference

**Jay with an
acorn in its beak**
Canon EOS-1D Mark III,
500mm, 1/1000sec at
f/5.6, ISO 400



BIRDS are brilliant photographic subjects. They can be stunningly beautiful, mysterious or regal, and are the most watched group of any form of wildlife in the UK. In the past, bird photography often involved working at a bird's nest, which is a style of photography that required specific skills. Today, the array of advanced photographic equipment on offer has opened up countless possibilities, and the need for new and exciting images has seen standards rise enormously. I run many workshops each year and one of the questions I am most frequently asked is, 'How do I achieve better bird photographs?' While there is no one set answer, there are a number of tricks and techniques that can dramatically increase your chances of capturing some marvellous images of birds.

ATTRACTING BIRDS

There are many ways to get close to birds, and one of the oldest and most reliable methods is to capitalise on their need for food. Birds eat many different types of food, and this is available either from shops or the internet, or by collecting it directly from the countryside yourself. A little research is needed to find out what the birds you want to photograph feed on, and it's worth noting that this may change throughout the year.

One classic bird image is of a jay carrying an acorn in its bill. Jays work hard to collect and bury acorns that they can use as food in winter, and by the end of October there is hardly an acorn to be found on the woodland floor. During the early autumn I collect a few carrier bags of fresh acorns and store them in the freezer. In winter,

Left: Blue tit in flight

Canon EOS-1D
Mark III, 500mm,
1/1600sec at f/6,
ISO 800

Below: Blackbird perched on fence

Canon EOS-1D
Mark III, 500mm,
1/3200sec at f/4,
ISO 400

when all the acorns have disappeared, I bait a suitable tree stump with peanuts until a jay finds it and starts to return regularly. On my chosen shoot day I place a number of defrosted acorns in the stump, which the jay will collect six or seven at a time. The last acorn after the jay has filled its crop is the one that is visible in its bill. You need a good stock of acorns because the jay can shift an amazing number in one day.

Many other birds can be enticed close to your hide with food. Tits, nuthatches and great spotted woodpeckers love peanuts. Many finches, like bullfinches and greenfinches, adore black sunflower seeds. These can be bought with the hulls removed so you don't have black husks littering your garden or the woodland floor. Goldfinches have fine bills, which means they look for small seeds such as black niger. To create a more natural shot, I sprinkle the seeds onto the heads of teasels that can be collected any time from August onwards. I then place

a saucer below the teasel to collect the fallen seeds so they are not wasted. Robins adore mealworms. A tray of these placed just out of the camera's sight should soon attract your resident robin. The trick, in all cases, is to find an interesting angle or perch that captures that 'ideal' image you have constructed in your imagination. Look for something unusual, yet in keeping with the natural history of the bird. Rusty wire, old moss-clad window frames, fresh leaves or blossom branches are all attractive options.

If a great spotted woodpecker is your target, you need to set up and bait differently. Woodpeckers feed regularly from dead branches, so collect a few photogenic pieces of wood for your shots and some ordinary branches for practice. I use one of the less photogenic branches as a perch that I encourage the woodpeckers to return to. On the day, I substitute the stump with one of the photogenic perches that have small holes drilled in them. Make sure the holes are drilled in the side of the branch and are not visible when you take your photographs.

I drill a series of holes about 6cm deep with a 1cm-width drill and into these I push a mixture of ground peanuts, chocolate and lard, which I make at home. I use a pencil to push the mixture into the bottom of the hole until it's filled. The chocolate is to stain the mixture brown so it shows up far less on the woodpecker's bill – white lard is very noticeable! Great spotted woodpeckers love lard and it is easier to push into the holes than whole peanuts. I place the stump in a photogenic area close to my hide, taking into consideration the background (avoiding obvious



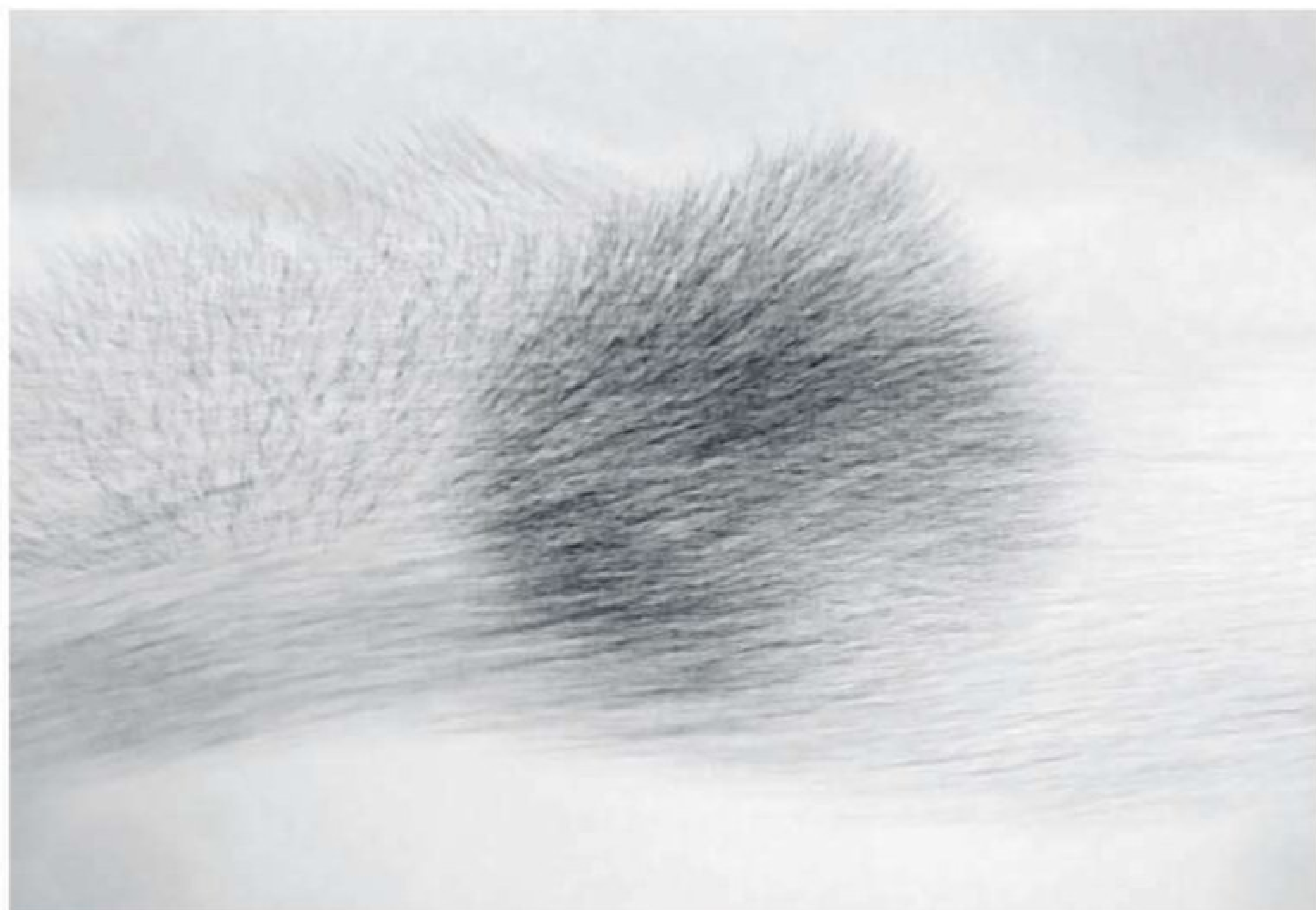
How to Take better bird photographs

→ distractions) and the direction of the sun to create nice lighting. It won't be long before the woodpecker finds the stump and starts to visit regularly, but remember to top up the food daily.

SMALL BIRDS IN FLIGHT

In the past, creating images of flying birds was only possible by using very expensive high-speed flash. However, by using high ISO settings on modern DSLRs the possibility of capturing images of small fast-flying birds in flight is more achievable. The trick is to get the birds to fly past a predetermined spot that you have focused on. To do this, I set up a bird feeder filled with black sunflower seeds on the edge of a wood, with the feeder on the outside of a bush. I make sure the feeder has only one open hole and one perch for the birds to land on. Soon, blue tits and great tits should start visiting the feeder, so then it's a case of moving it out into the open and choosing a nicely coloured, uncluttered background.

Once in my hide, I set my Canon EOS-1D Mark IV to ISO 800, the fastest possible frame rate (check your manual for



ALL PICTURES © PAUL HOBSON



details), and f/4 or f/5.6 to allow a blurred background and to keep the shutter speed as high as possible. I work in aperture priority and use a 300mm lens, with my camera mounted on a tripod. I attach the cable release and switch off the autofocus, then check everything by looking through the viewfinder. I make sure the shutter speed is around 1/1600sec or 1/2000sec.

I then adjust the camera's point of focus to the side of the perch on the feeder. The idea is that you press the cable release and take a burst of images as the bird flies past your camera. I usually photograph three or four birds and then review my images on the back of the camera. Most images will be blank, but every now and then you find one with a bird in it. Look critically at the point of focus and manually adjust this to ensure that the head of the bird is sharp in subsequent

Top: Starling flock
Canon EOS-1D Mark IV, 70-200mm, 0.3secs at f/8, ISO 1600

Above: Ducks in flight
Canon EOS 10D, 500mm, 1/20sec at f/5.6, ISO 400,

images. This takes a bit of practice because the birds don't always fly in a straight line, but the technique can produce stunning results. You can even reverse the position of your hide and repeat the process, backlighting the birds instead.

CREATING MOTION BLUR

Over the years I have become fascinated by creating artistic 'blurry' images of birds, either in flight or on ponds or rivers. It's a great technique to master because it not only adds variety to your work, but is also a great back-up technique when weather conditions reduce light levels. It works best with large birds or birds that fly in flocks. Starlings at a roost make ideal subjects, and when winter approaches there are many places around the UK that have winter flocks of starlings. If you

search online for 'starling flock December to January', it shouldn't take long to find one close to where you live. The BBC Nature UK blog also lists some sites. Type 'BBC Nature UK starling flock' in Google and click on the fourth link on the list.

Geese, swans and ducks are also good subjects. The key is to judge the shutter speed correctly. Instead of using a high shutter speed to freeze motion, the reverse is true. Another consideration is whether you want to pan your camera with the birds or hold it still on a tripod or beanbag and photograph as the birds fly past. Holding the camera steady will produce sharp aspects of the image, but if the shutter speed is low at, say, 1/20 or 1/30sec, the flock or individual birds will be rendered as a blur. As you lower the shutter speed the amount of blurring will increase until individual birds disappear and become streaks in your image. The amount of blurring is very subjective and only by experimenting will you find the degree of blur you like. To get the shutter speed low it's best to try this technique on a dull day. Dial in the lowest ISO your camera allows, keep the camera in aperture priority mode and change the f-number until you get the shutter speed you want. If you choose to pan with the birds at a low shutter speed the background often becomes a series of streaks, but hopefully the birds will be recognisable although with blurred wings. The larger the bird, the slower the shutter speed needed to create blur. The same technique can be used for birds that are swimming in rivers. If you pan with the bird at a slow shutter speed, the bird will be relatively sharp but the water will become silky, giving a delightful sense of motion. **AP**

To see more images by Paul or to book a place on one of his workshops, visit www.paulhobson.co.uk

BIRDS AT A POND

PONDS attract birds all year round, particularly during dry periods, and many of us have attempted to photograph them drinking or bathing. However, many ponds are not ideal from a photographer's point of view. This could be due to poor backgrounds, light coming from the wrong direction or because it is difficult to get the hide into position for a low angle of view. The answer is simple – build your own pond!

I built mine off the ground as this makes it easier to capture images of birds with reflections and, for an appealing background, I positioned it where the trees would reflect in the water, although I could have chosen a position that reflected blue sky. I used two pieces of scaffolding for the structure, although a large table would also work well. On this I placed three 1m (3ft) planks as the base and secured these together with a wooden cross-section. The sides are made from long pieces of wood about 6cm wide by 2cm deep (2.4x0.8in), which are screwed to the edges of the planks.

I took a length of pond liner and draped it over the sides. I then filled



the structure with water. Once the water pulled the liner tight, I used long thin pieces of wood to hold it down on the outside. I levelled the pond by hammering the appropriate leg of the scaffolding down until the water was level. I then braced each leg

with wood and cable to stop it sinking.

The pond initially sagged in the middle, so I used a car jack and some wood to brace it up. Then I placed some stones and moss at one end for the birds to perch on, with my hide at the other end. The pond often became fouled with dirt or leaves, so I had to empty it once a week. I also bought a £30 solar-powered water fountain to create moving water. The pond is quite long, so I can shoot down its length without catching the front edge in my images.

One major consideration is where to site the pond, particularly in relation to keeping it filled with water. Water is heavy, so I used an adapted golf cart to carry it in large containers. Finally, I used a 300mm lens with a 1.4x converter and took most of my images at f/5.6 and ISO 400. I recommend adjusting the height of your tripod to create different types of reflections.



USING HIDES

MANY of the previously mentioned techniques require the use of a hide. These can be purpose-made at home, but there are a number of commercial hides available. Dome-shaped hides come in a variety of sizes, but they cost £200-plus. An alternative is the seat hide (above and below). This costs just under £100 and has the advantage of having a chair built into it. Although not as robust as a dome hide, it can be easily moved. This is a huge advantage when the light moves around quickly on winter mornings. If you're going to leave a hide out for any length of time, bear in mind its durability and the possibility of theft, as in certain circumstances a more substantial wooden-built structure may be more appropriate.



BIRD FEEDERS

METAL bird feeders can be expensive, and the cheaper plastic ones are generally not much use especially if there are squirrels around. I have successfully made metal bird feeders out of old aluminium drain pipes. These are easy to cut to the desired length using a hacksaw, while the bottom end can be cut and hammered over to make an effective seal. You then need a few holes for perches (twigs or bits of cane), plus a few holes for the seed so it can be accessed by the birds. Judge the size of the hole by the food you are using. For example, you need large holes for sunflower seed but small holes for mixed seed. A small plastic cap is useful to keep the rain out and you'll also need a wire loop to hang it from a tree. I also found that these feeders were far less likely to be stolen.



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Light fever

For the past few years **Marc BB** has been practising the art of night-time light painting around his home city of Portsmouth. He talks to **Oliver Atwell** about the method behind his vibrant and atmospheric images

LIKE many photographers, Marc BB (as he is known in the photography world) leads a double life. By day he is a quality manager for a plastics firm, but by night Marc's imagination takes hold and he descends into the shadowy realms of the city of Portsmouth, Hampshire, armed with a camera, tripod and a host of tools and contraptions that he employs to bring the images in his head to life. Marc is a practitioner of light painting, a night-time photographic technique in which exposures are made by using handheld light sources, such as torches and pen lights.

The term light painting should be taken literally. Using long exposures, Marc is able to position himself in front of the camera and sweep and rotate his lights, employing the tools in much the same way as an artist would commit broad brushstrokes of primary colour to a blank canvas. Marc's images are a fine example of the genre. The effervescent colours and ghostly shapes

seem to pop and flare from the image.

Yet despite his current commitment to the medium, Marc's first encounter with photography was a low-key affair.

'There was no lightning bolt of divine inspiration,' admits Marc. 'My first dabblings with photography occurred a few years ago through a team sport I like to play called airsoft. It's basically paintball without the paint. I would always take my little point-and-shoot camera along with me and document the event. Then, when I got home, I would load the images into Photoshop and fool around with the settings.'

Some time later, a friend and fellow airsoft enthusiast brought along a DSLR to an airsoft event. Marc was captivated by the settings and level of control that his friend was able to achieve over the final image.

'I'd never seen anything like it,' says Marc. 'It was this amazing thing that held my attention and I was overwhelmed with the need to find out what everything did. That

Above: 'Irreversible Subway'

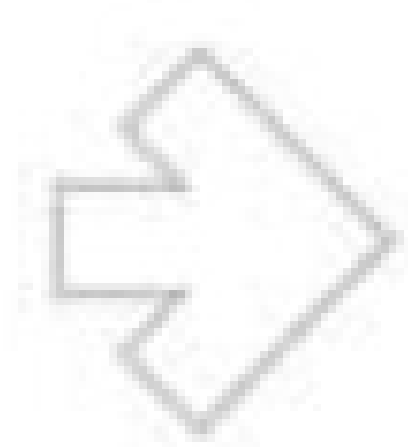
Olympus E-420,
17-45mm, 25secs
at f/11, ISO 100

inspired me to go out and buy my own.'

Crucially, Marc's purchase of his first DSLR coincided with his first exposure to light painting. One day, while trawling the internet, Marc happened upon the Cologne-based art collective Lichtfaktor (www.lichtfaktor.eu), a group of light-painting practitioners. Looking at these otherworldly images motivated Marc to go out and try something new.

Marc's first image, called 'Irreversible Subway' (above), was a simple image made using a small LED flashlight.

'I learned very quickly that there is a lot of trial and error in light painting,' says Marc. 'All lights have different colour casts. If you use an LED torch, it will produce a different colour to, for example, a Maglite. A Maglite will be yellow, whereas an LED light will be white. You have to go through the process of learning what each light is capable of and what it will look like in-camera. That's very important to know.'



THE RIGHT LOCATION

The first stage in putting together a light painting involves finding the right location. However, Marc admits there is no set precedent that he looks for in an area – he is constantly on the lookout for something interesting and new.

'I always carry my light tools around in the boot of my car,' he says. 'Every Wednesday night I go out with a group called Portsmouth at Night, a collective that explores the photographic possibilities of the city in the nocturnal hours. Once we've scouted out a potentially interesting location, we separate and do our own thing. But something I want to make clear is that we always know where everyone else is at all times. There's safety in numbers, especially at that time of night in the city.'

Once at the location, Marc begins to consider what he can achieve. Sometimes he is able to create something on the spot, perhaps using a brand-new contraption that he wants to experiment with. At other times he already has a clear idea what he wants to do and what his equipment is capable of. However, Marc says that anyone looking to create their own images should look for ways that their light painting can potentially engage with the environment.

'The shapes and lines you create can potentially act as an element of the environment,' says Marc. 'Don't just look for a big black space because that kind of work can be done in a darkened room at home. If you're in the city you have all sorts of "props" and features lying around that you can use to create interesting images. I'm thinking of things like benches, statues and underpasses.'

PAINTING THE TOWN

One such example of using light to engage with an environment is Marc's atmospheric image of an underpass lit with vivid strips of

blue and green light (below).

'The shot of the underpass was created using what I like to term "traditional" methods,' says Marc. 'Traditional methods include processes like using a simple light source like a little LED light to create shapes and lines. But in this case the process was done using torches and gels.'

The photograph was achieved with basic bits of kit, comprising two torches, one green gel and one red gel.

'The underpass was divided into sections,' says Marc. 'Each one was lit up independently by my friend and myself. We both had torches – his had a red gel on the front and mine had a green gel. We both stood with our backs to the camera and held the torches to our chests to ensure that the beams of light didn't shine into the lens and therefore create light trails as we moved. We gradually advanced our way through the underpass and painted the ceiling, walls and floor in strips with the coloured light. As we kept moving, our figures didn't appear in the image. All that remained of us was the light that we'd painted into the scene.'

Marc maintains that images such as this can be created using any kind of torch, ranging from the common household torch to 1.5-million-candlepower hand torches.

'The important thing to consider is how strong the beam of light is because that will largely dictate the aperture that you're working with,' says Marc. 'This principle actually applies to all light sources. If you have a weaker torch, you're going to need a wider aperture such as f/5.6 that will allow more light through to the sensor. This ensures that you can capture more light, even though the source itself is relatively weak. With a stronger source you'll need to use at least f/11.'

With regards to gels, Marc points out that there are no special requirements.

'Coloured gels can be picked up from a number of places,' says Marc. 'There are a number of dealers on the internet that provide all sorts of colours. Gels are very popular in the light-painting world. You can use any kind of gel, but I should point out that if you're using a particularly powerful torch then you may find that you'll have to double-up on the gels.'

Of course, the shutter speed is also a crucial factor in all light-painting images, and while the speeds will likely vary from shot to shot, Marc finds himself primarily working with his camera's bulb setting.

'Working with the bulb setting means that I can control how long the shutter is open and therefore how much light is hitting the sensor,' says Marc. 'But that's not to say that you can't make excellent light paintings with a fixed shutter speed of, say, 15secs. It all depends on the scene and what you want to do. Having the camera on the bulb setting just means that I have as much time to work with as I need.'

PLAYING WITH FIRE

One of Marc's most interesting – and striking – methods of working finds him using super-fine wire wool. While the material may look like nothing special, once it encounters a naked flame or an electric current it can be used to create images that are both alluring and unnerving in their chaos.

'Super-fine wire wool is very thin,' says Marc. 'The thicker stuff doesn't burn so well, but its thinner counterpart is perfect. You should be able to find wire wool in any good DIY store. The shots created with wire wool – which are very much in vogue in the light-painting world – are created by lighting the end of the wool with a match or by rubbing it against a 9-volt battery.'

Marc explains that there are even some photographers who use a fire poi, a traditional tool of performance art from the Maori people of New Zealand. The tool is constructed from a chain with a basket attachment on the end. The photographer is then able to place the wire wool in the end, ignite it and spin it. However, Marc's method is a little more makeshift: he uses an extended coat hanger with wire wool wedged on the end.

'Once you set fire to the wire wool, you stand there and spin it at great speed,' says Marc. 'The speed at which it spins sends little molten shards flying off in all directions creating something akin to a Catherine wheel. You must always be aware of health and safety concerns because of the burning metal flying everywhere. You should always wear goggles, gloves and some kind of hood. And make sure that anyone assisting you keeps their distance.'

Using a light source such as this raises the question of focus. As Marc is working in pitch-black conditions, how is he able to select his focal point?

'The easiest way to focus is to use a torch to illuminate your subject,' says Marc. 'Set your camera to

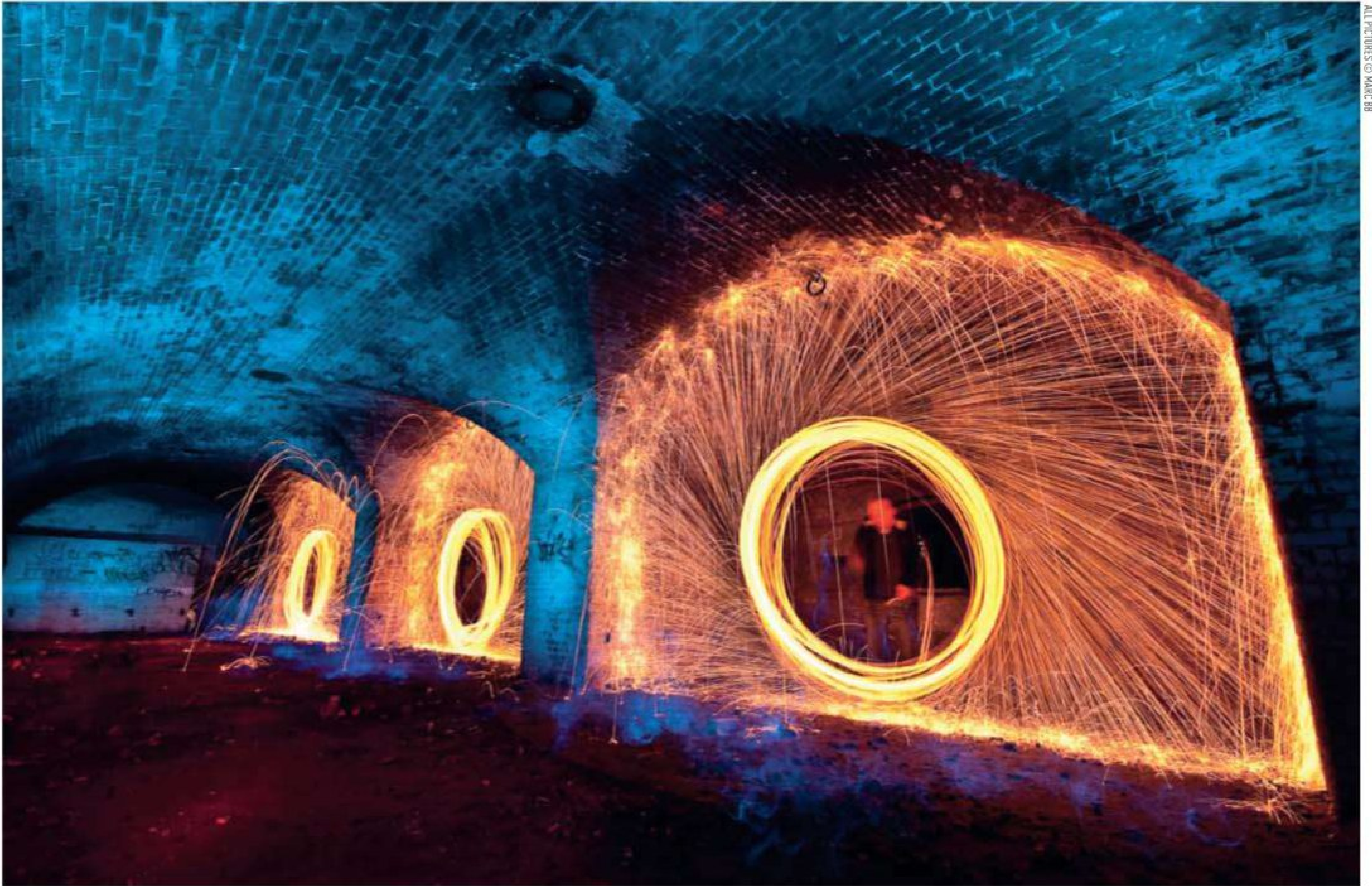


Top right: 'The Last Bastion'
Nikon D300, 10–20mm, bulb setting at f/8, ISO 200

Bottom right: 'Reventon Orba'
Nikon D300, 10–20mm, bulb setting at f/8, ISO 200

Below: 'Underpass'
Nikon D300, 10–20mm, bulb setting at f/5.6, ISO 200





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the spot-focus setting (check your camera's manual) and then select the exact area that you want using autofocus. Once your lens has settled on the focal point, switch to manual focus so there's no risk of you pressing your shutter and shifting the focus.'

LIGHT ORBS

Despite the apparent simplicity of many of Marc's methods, he is not averse to putting some more elaborate contraptions to the test.

'A good example of a shot that required a little more innovation than something like my underpass shot is 'Reventon Orba' (see page 29),' says Marc. 'It was created using a contraption that a friend of mine had put together. It consisted of half a Hula Hoop with electroluminescent wire wrapped around it.'

The Hula Hoop was then attached to a stick and the stick was erected in the middle

of a revolving platter – the kind you sometimes see in a shop window.

'As the Hula Hoop rotates, it creates this vivid blue orb,' explains Marc. 'If I recall rightly, it took five revolutions of the turntable to achieve the effect I wanted. The smaller ones at the bottom were created using the same method but smaller. By the way, that silhouette you see striking the Thundercat pose in the middle is me.'

But despite the elaborate method and visual style that Marc generates with his images, his choice of photographic equipment is straightforward.

'My weapons of choice are a sturdy tripod, a Nikon D300 with a Sigma 10–20mm lens and a cable release,' says Marc. 'There's no need for anything fancy or expensive. I like working with a wideangle lens and shooting at the wider end, at around 10mm. Just as the bulb setting gives me all the time I need, a wideangle lens gives me all the space

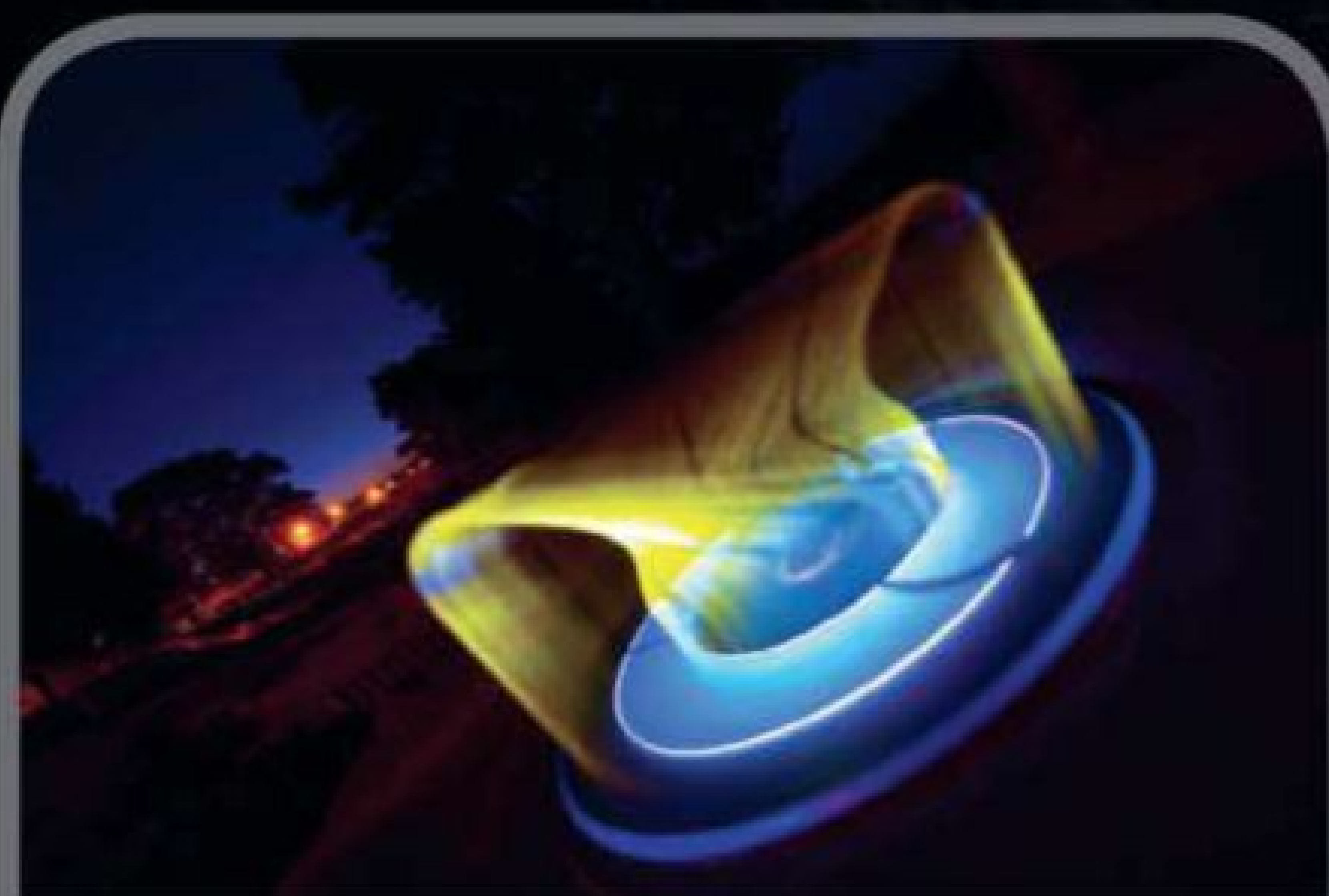
Above: 'Fluro'
Nikon D300, 10–20mm, 20secs at f/13, ISO 160

I need to create my images. There's so much more room to move around in. If I were to use a telephoto lens, then my movements would be a lot more restricted.'

PHOTOSHOP

A question that Marc is often asked is why hasn't he attempted to put together a show displaying his images. His answer is one that suggests he is almost a victim of his own success in realising his images.

'The images I create are very graphic,' says Marc. 'But that means I always anticipate people coming up to me and asking me how I created them in Photoshop. The truth is, I'm actually rubbish at using Photoshop. But more than that, there's an ethos in the world of light painting that says everything should be done in-camera. It's an unspoken code, but one that is, by and large, adhered to with absolute commitment. There's nothing wrong with balancing the Levels and colours of your



'IN A ROUNDABOUT WAY'

'This shot was taken using the same cathode tube that I used for Fluro (see right),' says Marc. 'I placed it on the bottom of the roundabout and then spun the ride. That produced a nice circle on the bottom. I then shone a torch on the yellow handlebars.'

image because that's just basic post-processing to get the image to look as it did live. But if you find that you're adding and subtracting whole elements using post-processing methods, then you're moving away from the ethics that make up the practice of light painting.'

As a result, it can often mean that the process of getting Marc's photographs exactly right can be a lengthy affair.

'I can sometimes find myself having to repeat a shot 30 times until I get it right,' says Marc. 'It's all part of the process of creating honest images. The whole journey is a thrilling ride. You keep trying until you get it. It's so much more satisfying knowing that you got it in-camera. That's when you can utter the three greatest words in the English language: "I did that." **AP**

To see more of Marc's work, visit his website at www.marcbb.co.uk

'FLURO'

'The location for this shot was a beach in Portsmouth,' says Marc. 'The light source was a cold cathode tube – the kind of thing that will light up a PC monitor. It runs off of 12 volts and I modified the power lead so I could attach an on/off switch. I then attached the switch to an eight-cell holder for eight AA batteries.'

'Once that was done, I attached the cathode tube to a dog-lead and let it hang in front of me. Once the shot was ready to be taken, I began rotating the cathode in a slow circular motion that created a cone effect. Then I started gradually moving sideways and as I did so it created a series of cone shapes as well as a series of wavy lines.'



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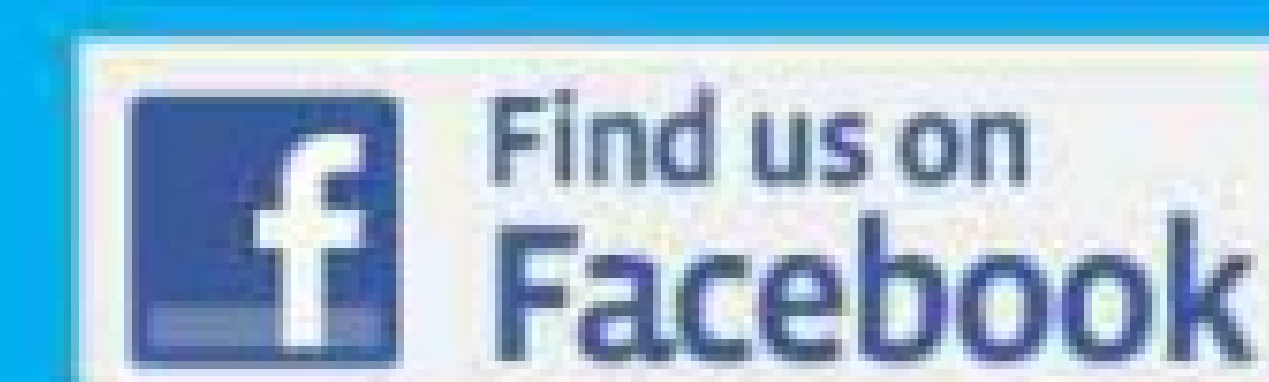
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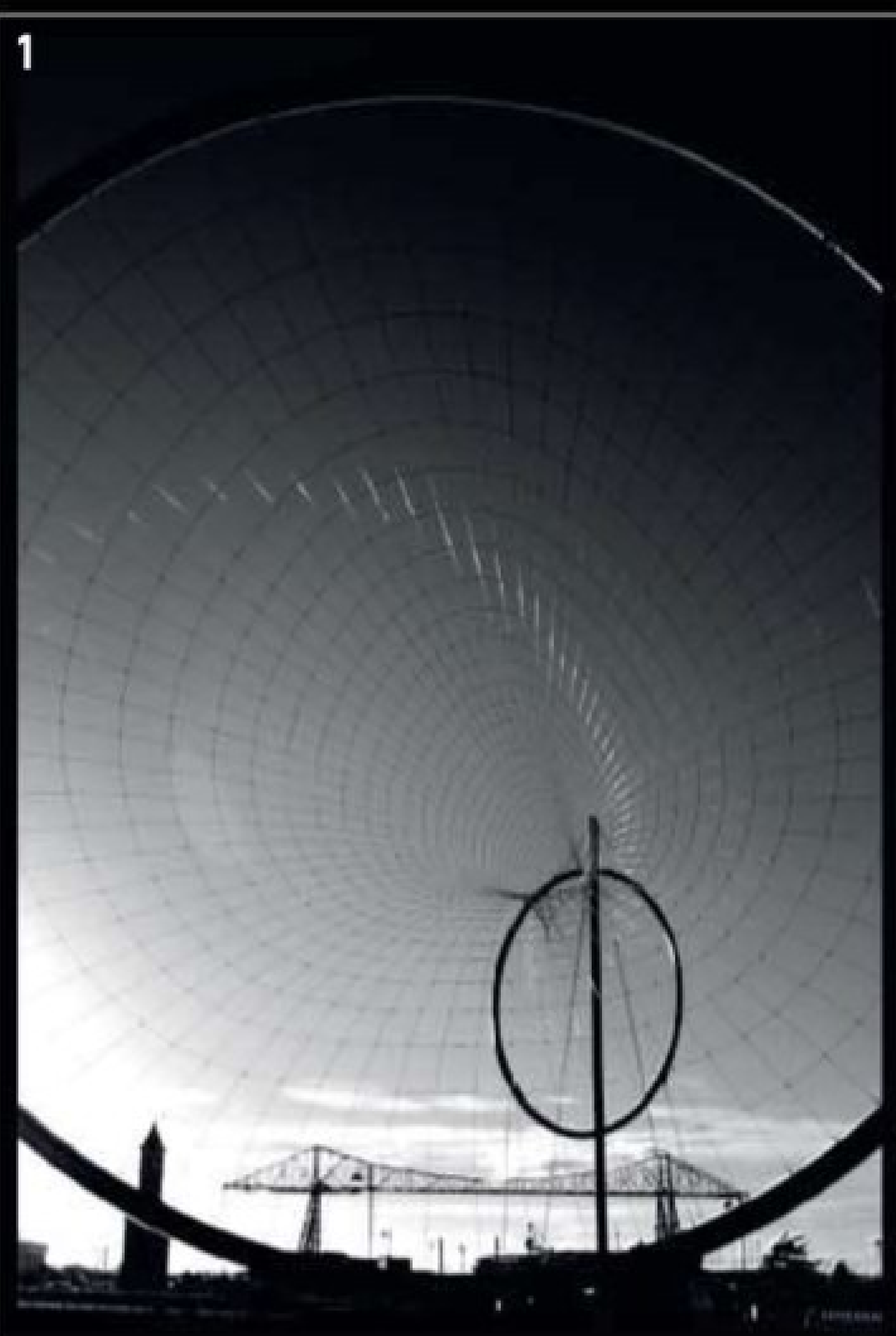
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Chris Easby Greater Manchester

Chris has enjoyed taking snaps for many years and is fascinated by what he terms 'great pictures'. Two years ago he upgraded his camera to a DSLR and the level of control that it gave him over his image-making got him hooked immediately. His interest extended into the world of post-processing, where he realised that he could manipulate his photographs with software that would bring out the detail and mood. All the pictures here have a bridge theme, as Chris likes the contrast between the natural forms of water and land against the sleek man-made structures.

Temenos and the transporter
1 Chris's vantage point has given the illusion of looking through a space-time wormhole

Sony Alpha 200, 18-70mm, 1/500sec at f/9, ISO 100, tripod

Infinity Bridge, Stockton-on-Tees
2 Here Chris was eager to show that an effort has been made to renovate the city

Sony Alpha 200, 18-70mm, 2.5secs at f/16, ISO 100, tripod, remote

Millau Viaduct, France
3 The camera's angle and the halo of the sun emphasise the enormity of this structure

Sony Alpha 200, 18-70mm, 1/320sec at f/10, ISO 100, tripod



**EDITOR'S
CHOICE**

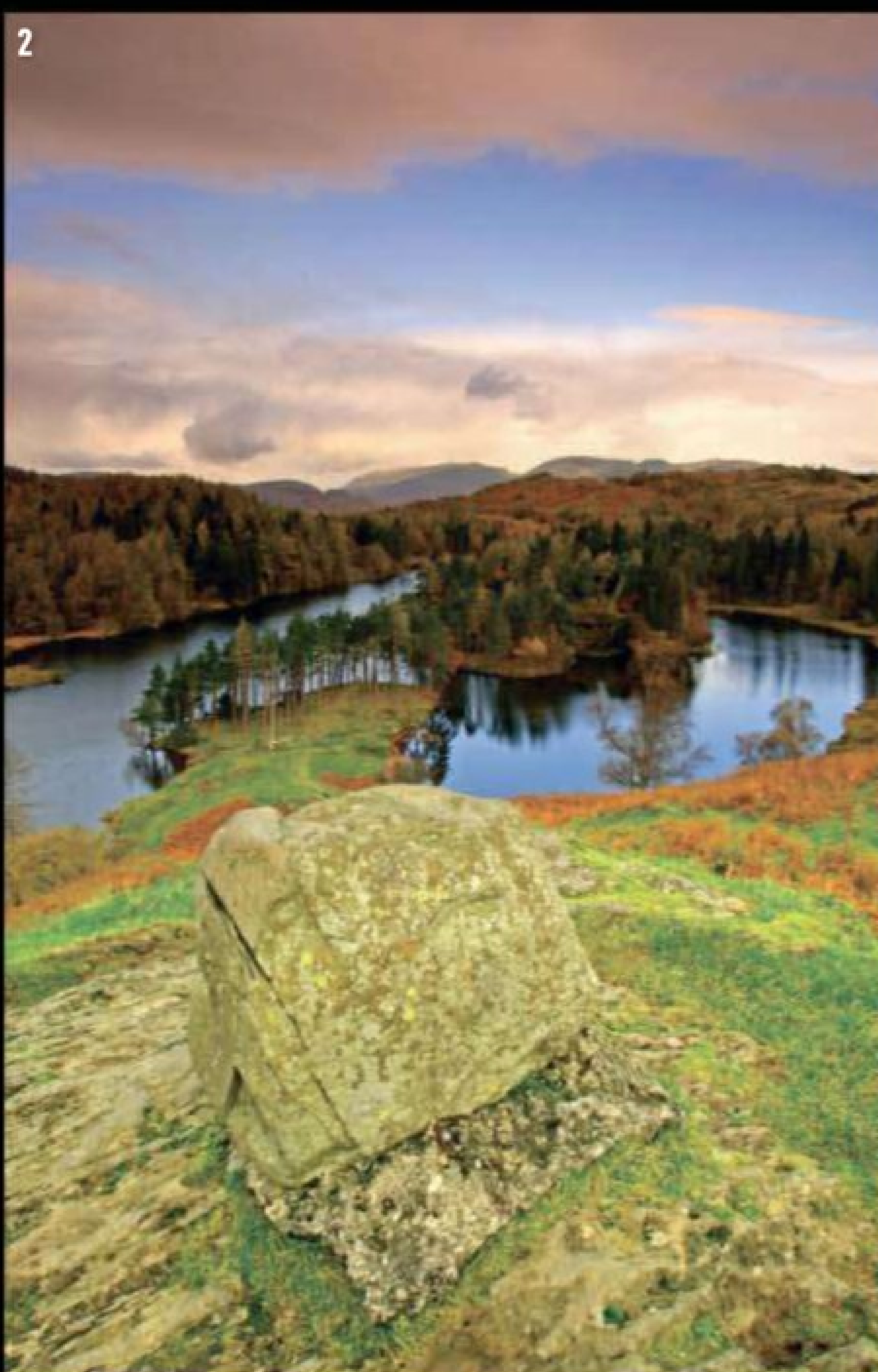
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The low viewpoint Chris has used for this towering photo has created a semi-abstract image. We know immediately what it is, but at the same time we can't help being struck by the fact that it looks like something else. Whether it's a bridge, the Crucifixion or the Angel of the North, it has a wonderful sense of grace and power.



Ian Younger Warwickshire

Ian's earliest encounter with photography coincided with his first trip away from home at the age of 11. His father gave him a box camera for a weekend and Ian soon realised he had an eye for photography. Working his way through such cameras as a Kodak Instamatic, a Zenith TTL and a Praktica, Ian eventually progressed to a Nikon D50 before moving on to a Canon EOS 7D. Ian runs beginners' workshops for DSLR users, and he has also sold work to magazines, greetings cards manufacturers and calendar companies. His ultimate dream is to make a full-time living out of photography.



Derwentwater

1 The reflections of the fence act as an ideal leading line into the calm water of the lake and background

Canon EOS 7D, 22mm, 1/80sec at f/9, ISO 100

Tarn Hows

2 Ian skilfully balances foreground detail with the sweeping background to create a picturesque image

Canon EOS 400D, 14mm, 1/8sec at f/11, ISO 400

Dunstanburgh Castle

3 This sunset scene was brought out by using an ND grad filter and exposure compensation of +1/3

Canon EOS 7D, 13mm, 1/200sec at f/8, ISO 800, ND grad

View from Castlerigg

4 An ND grad filter was used here to balance the exposure of the sky and reveal the details of the land

Canon EOS 7D, 59mm, 1/1250sec at f/8, ISO 200, ND grad

3



6





Poppy

1 Natalie used natural light to illuminate this subject and show the intricate details of the centre of the flower
Fujifilm FinePix S5800, 1/105sec at f/3.5, ISO 64

Yellow

2 By placing the main subject on a third, Natalie creates a pleasing composition
Sony Alpha 290, 18-55mm, 1/160sec at f/6.3, ISO 100

Dragonfly

3 Natalie has managed to get a close shot of this dragonfly and revealed the fascinating structure of the body
Sony Alpha 290, 18-55mm, 1/160sec at f/8, ISO 100



Natalie Allera

Northamptonshire

Natalie's interest in photography began while studying A-level 3D design when her lecturer set her a task to photograph natural forms. Since then, she hasn't been able to stop taking photographs. Natalie's current camera is a Sony Alpha 290, which she uses to capture flowers and insects. Her aim is to show flowers in a new and interesting way.

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FLIPSIDE 400	£80.00
PRO RUNNER 200AW	£50.00
PRO RUNNER 350AW	£110.00
PRO RUNNER 400AW	£129.00
ROVER AW II	£110.00
COMPUOVER AW	£149.00
VERSPACK 200AW	£59.00
VERTEX 100AW	£99.00
VERTEX 200AW	£120.00
VERTEX 300AW	£160.00
STEALTH REPORTER D100AW	£65.00
STEALTH REPORTER D200AW	£84.00
STEALTH REPORTER D300AW	£89.00

VANGUARD UP-RISE 28 SLING BAG

2010
TIPA
BEST
CAMERA
BAG

£55.00



UP-RISE MESSENGER 28	£55.00
UP-RISE MESSENGER 33	£65.00
UP-RISE MESSENGER 38	£75.00
UP-RISE SLING BAG 34	£50.00
UP-RISE BACKPACK 45	£70.00
UP-RISE BACKPACK 46	£85.00
UP-RISE BACKPACK 48	£95.00

TENBA MESSENGER PHOTO/LAPTOP DAYPACK

£130.00



SMALL PHOTO/LAPTOP	£88.00
LARGE PHOTO/LAPTOP	£93.00
MEDIUM CAMERA BAG	£120.00
PHOTO/LAPTOP DAYPACK	£130.00
SHOOTOUT: MINI B/PACK	£110.00
SHOOTOUT: ULTRALIGHT B/PACK	£130.00
SHOOTOUT: SMALL B/PACK	£140.00
SHOOTOUT: MEDIUM B/PACK	£170.00

TAMRAC EVOLUTION 8 SLING BACKPACK

LESS THAN
HALF PRICE

rrp £158.30
SAVE £82

£76.00



255 (05 SERIES)	£215.00
355 (05 SERIES)	£230.00
455 (05 SERIES)	£259.00
107 (07 SERIES)	£229.00
207 (07 SERIES)	£249.00
307 (07 SERIES)	£269.00
f/STOP f2.8	£140.00
f/STOP f1.4	£157.00
HADLEY SMALL	£119.00
HADLEY LARGE	£139.00
HADLEY PRO	£153.00
HADLEY PACKINGTON	£215.00

DOMKE F-6 LITTLE BIT SMALLER RUGGED WEAR

rrp £141.99
SAVE £23

£119.00



EXPEDITION 4X	£59.00
EXPEDITION 6X	£109.00
EXPEDITION 7X	£129.00
EXPEDITION 8X	£149.00
AERO 70	£39.00
AERO 80	£68.00
AERO SPEEDPACK 75	FROM £49.00
AERO SPEEDPACK 85	FROM £69.00
EVOLUTION 6 SLING	£67.00
EVOLUTION 8 SLING	£76.00
ULTRA PRO 7	£51.00
DOMKE RUGGED WEAR	
F-10 SHOULDER BAG	£109.00
F-5XZ SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00



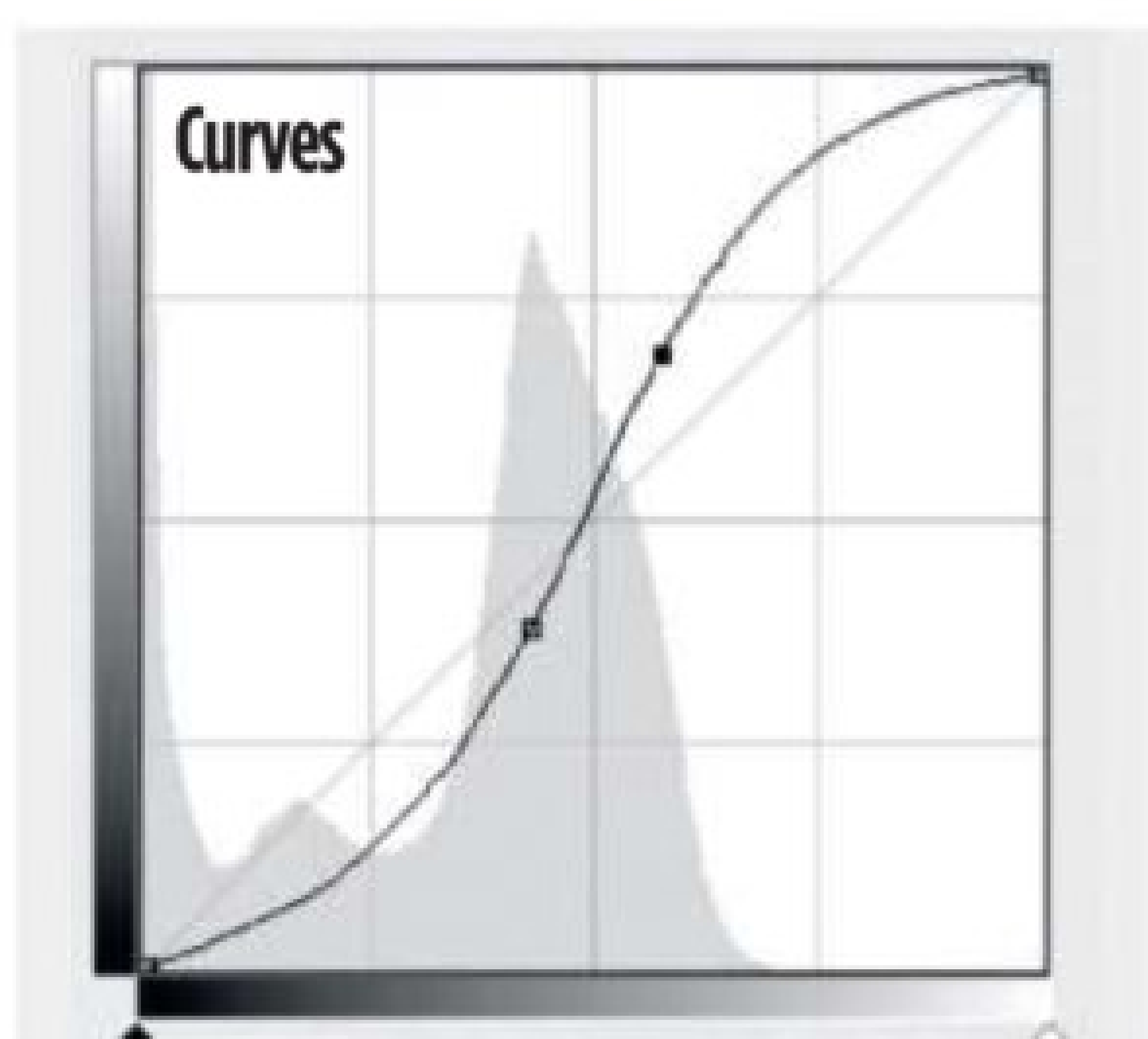
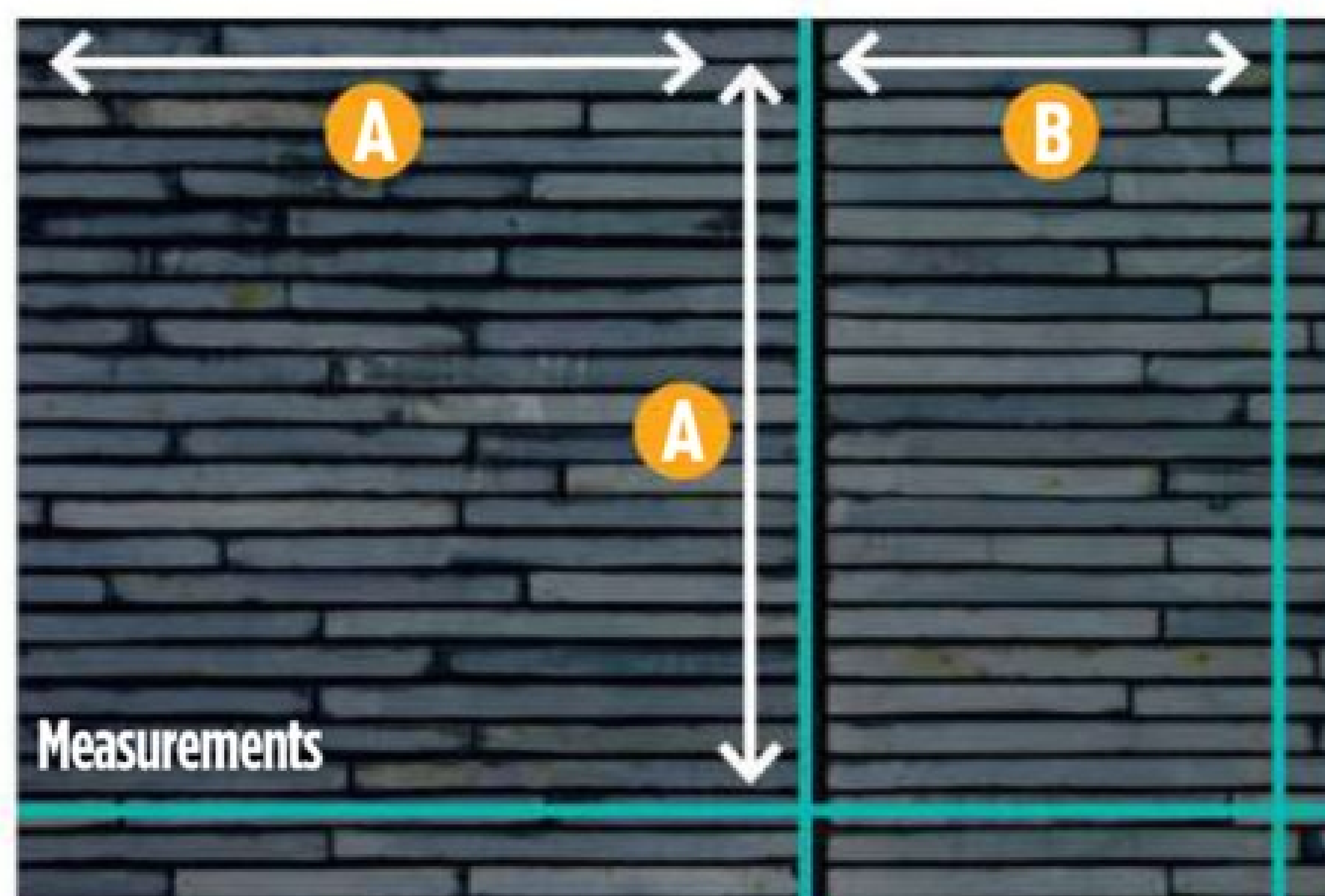
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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Layers

Charlie Jobson

Pentax K10D, 18-55mm,
1/250sec at f/9.5, ISO 400

PICTURE
OF THE
WEEK

CHARLIE has sent in a selection of really nice, imaginative, abstract architectural detail shots. This one demonstrates something I hope you'll find interesting.

Charlie's pictures are all about shapes, lines and composition. When you work in this way you have to be very aware of what you are doing because success or failure comes down to the way you have used those basics – and there is no 'wow subject' to compensate. Your graphic elements have to work hard and be perfect.

What makes this shot of slate interesting is the vertical line that divides the rectangle in two. In keeping with standard thought, Charlie has placed the line on a third. He's got the lines of the slate straight and he's looking flat onto the wall, so we are able to fully appreciate the subject. And it works.

While the rule of thirds is wonderful, I'm going to try the image based on a different set of artistic compositional rules – those of

the golden section, or golden ratio. This is a rule about how two shapes relate to each other, and has been used in art, design and architecture for thousands of years. For our purposes, it governs the ideal size and shape for the two sections of Charlie's picture.

Instead of using the rule of thirds to place the separating line, we measure the height of the picture's edge and then measure that distance along the bottom of the frame to form a square. The smaller rectangle should be the same height as the square, but its shorter, horizontal edge should be the same as the length of the square divided by 1.6. Like pi, 1.6 is a magical number. It does, in fact, contain many more numbers behind the decimal point, but we'll just call it 1.6.

Before I started, I flipped the image left to right, to take the smaller section to the right-hand side as it feels more comfortable to me. Using the ruler (View>Rulers), I then measured the distance along the top of the

larger section, from the edge of the picture to the edge of the black line – 19.4cm (length A). I then pulled a guideline down from the ruler to measure 19.4cm from the top of the picture. Dividing 19.4cm by 1.6 gives us 12.13cm, which should be the ideal width of the smaller section (length B). Adding the two together gives 31.5cm, which should be the total length of the picture. Having measured the distances, I cropped to these proportions. The final image measures 19.4x31.5cm – if you divide 31.5 by 19.4 it gives you (almost) 1.6.

To enhance the graphic quality of the image, I've taken the opportunity to use a very strong contrast curve, tempered with a bit of colour desaturation.

The finished result looks very different from the original, and it certainly stands out as a graphic design as well as a photograph. But, for Charlie's keen eye, he wins my picture of the week.

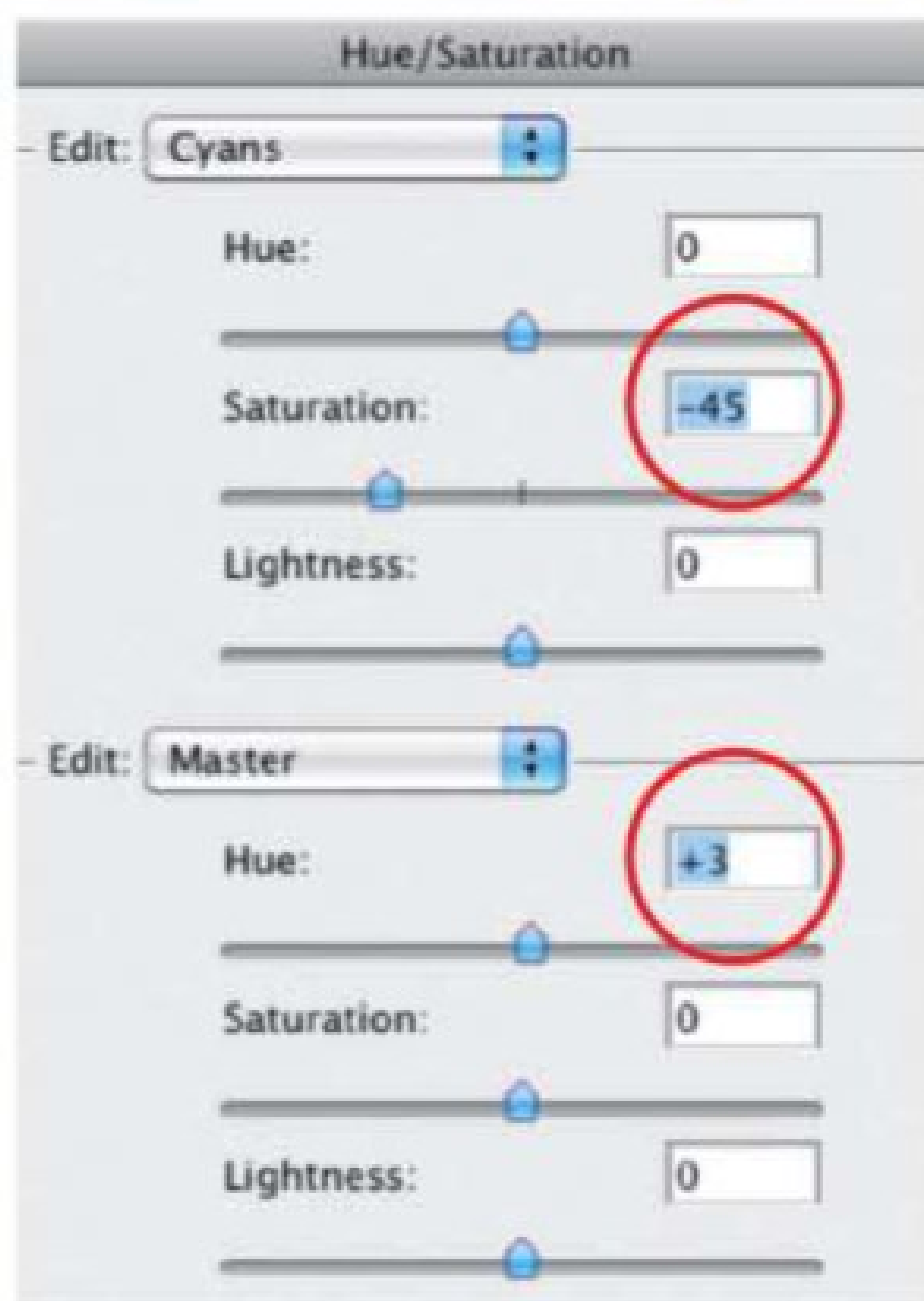
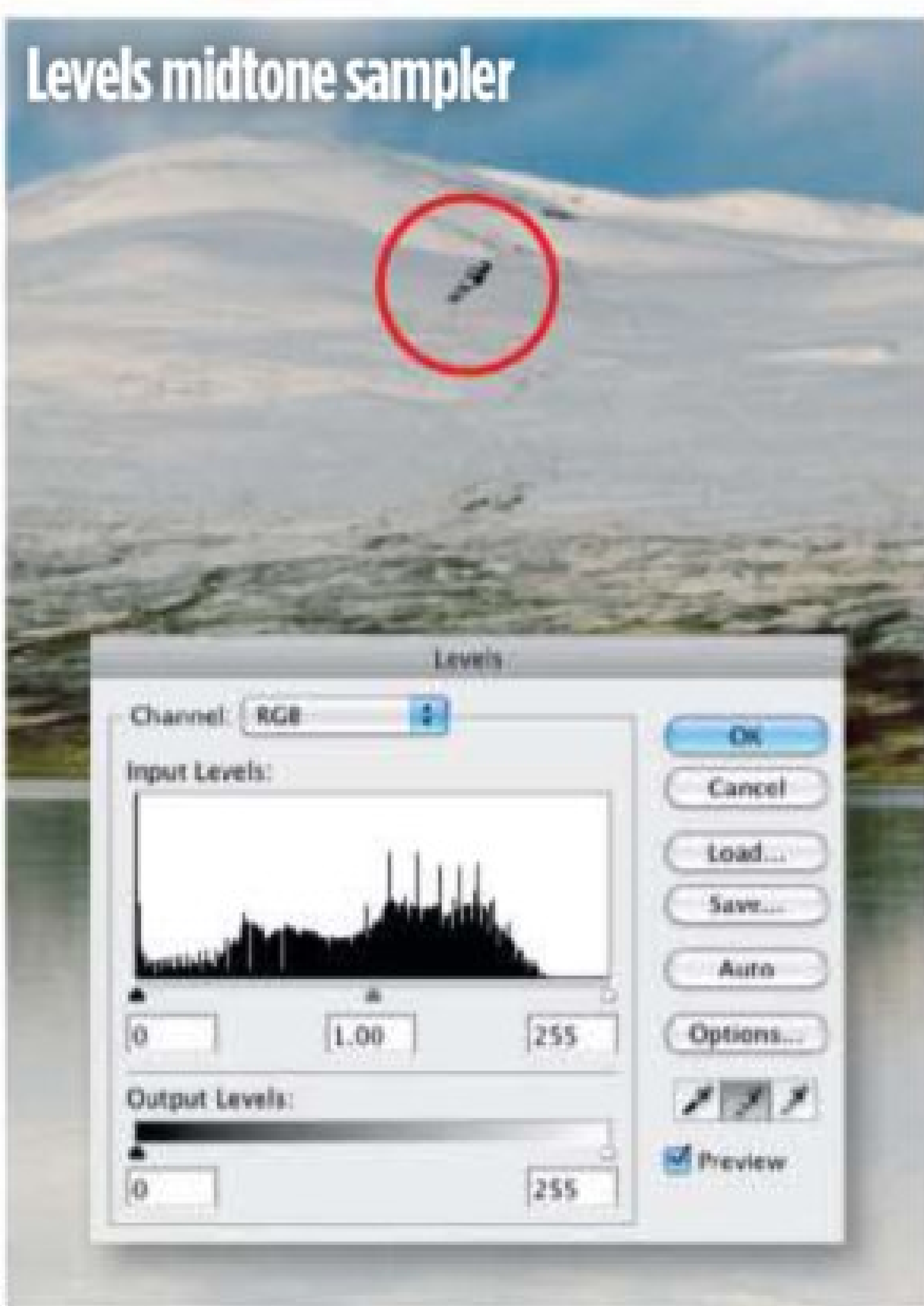


WIN
Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Pinkies Kyle Dr Kobus Smit

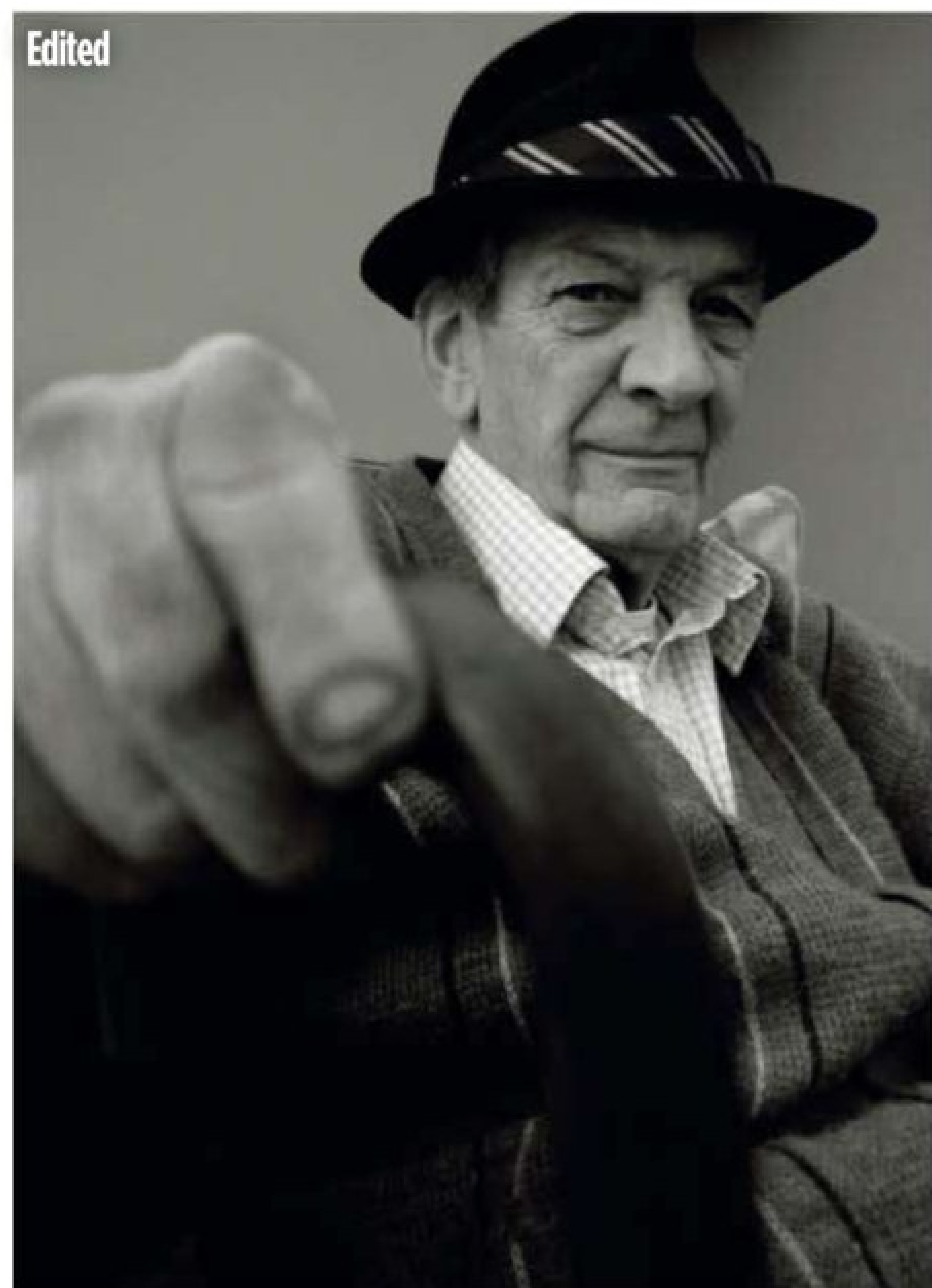
Canon EOS 5D Mark II, 16-35mm, 1/100sec at f/11, ISO 100, tripod, 0.6 soft ND filter

KOBUS says that one of the things he likes about this shot is the lovely red cloud, but for me it just looks as though it is the wrong colour. I'm not saying that the cloud wasn't this colour when he took the picture, but that it seems inconsistent with the cool of the sky. What I'm about to do to the shot will change it dramatically, but I think the final result will be easier for the viewer to believe.

Using the midtone sampler in the Levels window, I've picked a patch of off-white snow and let Levels neutralise the whole image. The result still leaves the sky a very bright cyan, so with a quick trip onto the Hue/Saturation window I've selected Cyans and reduced the colour saturation. To tweak the whole colour balance I've also shifted the Hue to the right, across the channel mix, by a tiny amount.

There's still a lot of sky in this 3:2 composition, so to echo the long, thin subject, I've cropped the frame to the 6:12 panoramic format.

It's a great scene and well taken, but with the adjusted colours and composition I think the whole thing works a little better. Nice shot, though, Kobus.



Man in hat Katie Llewellyn

Canon EOS 300D, 18-50mm, 1/25sec at f/6.3, ISO 400

WHEN I look at this image I'm not sure whether Katie wants me to see the man's face or his hand. The hand is very large in the frame, and because it is so bright I can't

avoid looking at it. The hand and the stick are important elements, but we need to tone down their dominance.

Using a Quick Mask to select the areas I wanted to protect, I then used Levels and Curves to darken that lower left-hand side. The hand is still powerful in the composition, but now we are more inclined to look at the face first. I've also reduced the colour of the tone Katie has applied.

CONNECT YOUR IMAGINATION



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A comprehensive range of bags and apparel providing photographers with a new luxury photo accessory category. LINO bags work in unison with existing Manfrotto tripods and heads whilst LINO apparel allows photographers to blaze a trail with the introduction of the first range of clothing items dedicated to the professional photographer.

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Manfrotto
Imagine More

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Acme Made Union Photo Messenger DSLR camera case £60

www.acmemade.co.uk

THE UNION Photo Messenger DSLR camera case from Acme Made is designed with the street photographer in mind. Measuring 22.2x33x15.87cm (external dimensions) and finished in black, it has quite a conservative look, but once opened it reveals a vibrant red lining. It has secret external lens cap and accessory pockets, which contribute to the clever design of the case in not looking obviously like a camera bag, and the special 'Bombshell technical fabric' flap is claimed to be fully water resistant.

As well as being a stylish bag, the case has all the features you would expect, such as fully adjustable internal walls with room for a standard DSLR and two lenses. A carry strap and top handle make it an easy bag to sling over your shoulder or grab on the go. It has plenty of external and internal organiser pockets for memory cards, batteries or other accessories.

The Union Photo Messenger DSLR camera case is a great street photography bag that is practical and stylish. Although perhaps a little steep at £60, the quality of the fabric and the presentation of the bag warrant the price.

Sophy Mutch



Amateur Photographer
A great bag for street photographers
★★★★★



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Godox Propac PB820 £159

www.studio-flash.com

AS ANYONE who uses flashguns regularly will know, constantly replacing the batteries can be an inconvenient and expensive process. Tired batteries mean longer recycle times and potentially missed shots, which is a big problem if you're shooting a one-off event. Battery packs, therefore, are a handy solution.

The Godox Propac PB820 high-speed portable flash battery pack is an affordable alternative to existing battery units such as those provided by Quantum. The pack plugs into a range of flashguns using a dedicated lead that must be bought separately for £20 (available for Canon, Nikon and Sony models). Not only does using the pack extend the number of flashes possible, but it also keeps recycle times at top speed. The pack takes two hours for a full recharge of the 9.6V/2,000mAh Ni-MH battery and lasts for up to 320 full-power flashes from one charge. It features a series of LED lights to display charge information and a metal belt clip.

The pack comes in a black or lime-green finish, and I found the green actually quite appealing. The casing is a solid plastic, and although it lacks the leather casing of a Quantum unit, it feels sturdy. I tested the unit with a Canon Speedlite 580EXII and found that it maintained the recycle times expected with a brand new set of batteries, although when the battery died it did so with very little warning.

The Godox Propac PB820 flash battery pack certainly rivals the Quantum 1+ and I would recommend it to anyone looking for external flash power. **Mat Gallagher**

Amateur Photographer
An affordable solution for flash junkies
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samyang 35mm f/1.4 AS UMC

This fast full-frame wideangle lens is fully manual but costs less than £400.

AP 27 August

Canon Speedlite 320EX

Canon's mid-range Speedlite includes a separate video light and wireless slave technology.

AP 3 September

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 10 September

Sigma SD1

The SD1's new Foveon X3 sensor produces a 14.7MP image from a triple layer 46MP sensor. We compare its results against rival 14MP and 40MP sensors.

AP 10 September

Epson Stylus Photo R2000

The new budget A3 model in Epson's printer range is scrutinised by our experts.

AP 17 September

AskAP

Let the AP team answer your photographic queries

SUITABLE FOR SPORTS

Q After a few months of saving, I am ready to buy my first DSLR. I have a maximum budget of £1,000 and want to take sports pictures, mainly football. I have done a fair bit of research online and in magazines, but I am struggling to decide which would be the best camera for the area of photography I want to get into. Can you advise me on which camera to buy? **Matt Jones**

A It's good that you have an idea of the type of photography you want to concentrate on, as this helps to narrow down potential candidates. With sports and action photography, there are a few features to look for. The ability to track focus of moving objects requires a camera with a fast AF system and a lens that can keep up with what is asked of it. A fast continuous shooting rate is also desirable, as this will let you keep up with the action.

When it comes to lenses, most DSLRs are available as part of a kit with a standard zoom, but you'll need something with a longer focal length to get you closer to the action, so it's important to divide up your budget to take this into account. You'll also want to leave money for a good memory card that can be written to at high speed when you are shooting continuously.

Professional sports photographers pay a fortune for this type of performance, and usually look towards Nikon or Canon to deliver it. There are more entry-level and enthusiast cameras that also do the trick, though. The Canon EOS 550D and 600D are accomplished performers that



deliver great image quality, although their continuous frame rates are a bit low. The better-specified EOS 60D is faster (at 5.3fps), but it might bust your budget by the time you've added a telephoto lens like the useful EF-S 55-250mm f/4-5.6 IS. It's worth shopping around for package deals, though, as this can save you money.

From Nikon, try looking at the D90 or newer D5100. Both are capable of shooting at around 4fps and you should be able to pick them up with a standard zoom for around £600. Add a Nikon 70-300mm f/4.5-5.6G AF-S VR telephoto lens for around £300 and you have the beginnings of a good system. Use the £100 left to buy memory cards and protective skylight filters. **Ian Farrell**



STOCK FILE SIZES

Q I enjoy my work as a wedding photographer, but unfortunately there are a few months in the year (the off-season) when this is not such a good line of work. I have been thinking of stock photography as an alternative income to supplement my wedding photography to make the impact of the off-season less of a burden. The problem is that stock sites like Getty Images and Alamy want pictures in file

sizes of about 25MB in JPEG format. I shoot in raw on a Samsung GX-20 and my raw file size comes to about 20MB. I then import it to Adobe Lightroom for basic adjustments, but no matter what I do I cannot seem to export the files in JPEG at the required size. How can I achieve this? **Henri Uitenweerde**

A I think this is a simple misunderstanding, Henri. The libraries require pictures that are

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

at least 25MB when opened for editing in something like Adobe Photoshop. The whole point of JPEG file technology is that it applies compression to the file to ensure it is much smaller than 25MB when it is stored or sent via the internet. An image that is 25MB in size when opened measures approximately 3600x2400 pixels in physical size, which is achievable from an 8.7-million-pixel camera without any software interpolation (so it is easily achievable with your Samsung GX-20). Saving this as a JPEG at quality setting 8 (not much compression at all) can give you a file less than 1MB, although this depends on the subject matter.

The situation regarding picture libraries and minimum file sizes has improved a lot in recent years, as it was common to require a file size of 48MB, which requires a 16-million-pixel camera if interpolation is to be avoided. **Ian Farrell**



QUALITY FILM COMPACTS

Q Having read a great deal over recent months regarding compact system cameras with interchangeable lenses, I wanted to point out that there was a fashion for this type of camera in the days of film photography, too. Cameras like the Contax TVS and G2 were compact and portable but sported high-quality lenses, with those on the G2 system being interchangeable. **John Thomas**

A You are quite right, John. I'm a fan of the Contax G system and still shoot with a G2 myself occasionally. I can get a body and five lenses in a tiny bag, and the quality the lenses offer is up there

FROM THE AP FORUM

Focus and exposure lock

Rupert49 asks If you lock a focus setting by using the time-honoured shutter-button halfway technique, aren't you also locking in the exposure setting (aperture or shutter speed)? Once you've recomposed the image by moving the camera around, that may not necessarily be the optimum choice. What do others think?

AlexMonro replies It probably depends on the camera and its configuration. My Pentax K20D doesn't lock exposure when I lock focus,

f/AQ

What is firmware?

Occasionally you may read articles online or in the photographic press about new firmware releases for cameras. Firmware is the software run by a camera's internal electronics and it can be upgraded like any other software, either to resolve problems in a camera's operation or to introduce new features or specification upgrades.

The first of these scenarios is a little annoying. We think that camera companies should have anticipated any issues with a new product through testing prior to launch, and we'd hate to see a world where falling back on the possibility of firmware upgrades means manufacturers are sloppy at performing proper product testing. That said, unforeseeable errors do creep through, and it's good to know they can be fixed.

When it comes to new features through firmware upgrades, we are all for this. It's like Christmas come early with essentially better specification for no extra cost.

Firmware releases are usually advertised

and made available from a manufacturer's website. The file is usually downloaded to the user's PC or Mac and then installed in one of two ways. The camera can be plugged into the computer via a USB cable and the firmware updating software run, or the update file can be put on a memory card that is inserted into the camera. A combination of odd button presses and holds is usually then required.

Which of these methods is required will be outlined in your instruction manual, and this should always be consulted prior to performing a firmware upgrade. There isn't much that can go wrong, but if the camera is turned off during the upgrade process, or if the battery runs out, then a camera can be rendered unusable and will need a costly workshop repair.

Whether you need a firmware update or not is simple to establish. Look at the version number of the available update and compare this to the version your camera is currently running. You'll find this in the set-up (or similar) menu. Generally, firmware upgrades are a one-way process and it is difficult to roll back from them.

Therefore, you might want to wait a few days after an update is announced before you take the plunge. Monitor internet chatter regarding the upgrade and watch out for any problems or issues. **Ian Farrell**

AP INVESTIGATES



SENSOR SIZE VS RESOLUTION

How does the size of your camera's sensor affect the quality of your prints? We test a range of cameras, from a **camera phone to a medium-format DSLR**, with some surprising results...

APOY



ROUND 6 RESULTS

Find out who came top in the **People at home** round of our APOY competition

EXPERT ADVICE

ADVANCED MACRO LIGHTING

Macro photography is all about precision. **Richard Sibley** shows you how to complement your composition with the perfect lighting



ON TEST

SAMYANG 35MM F/1.4 AS UMC

Tim Coleman tests this fast full-frame wideangle lens that is fully manual but costs less than £400

with some of the best optics ever made. The G2 was an electronic version of a rangefinder-type camera, and no discussion of such cameras is complete without mentioning competitors from Leica and Voigtlander. These outfits are still very much alive and kicking today, and represent a great option for those wanting a high-quality platform from which to shoot film. And if you have the money, Leica's M9 rangefinder is not only portable, but also of high quality and exceptionally good fun to use. **Ian Farrell**

but I can't remember if I changed an option to get it to do that.

Daft_biker replies Compact cameras usually do both by default, but on DSLRs you'd probably have to set a custom function or something to get AE and AF lock together. Normally there is a separate AE lock button on a DSLR. On my Canon EOS cameras this is a white star by my right thumb. Press it and it locks the exposure for a few seconds or until the shutter button is released.

PeteRob replies Yes, on a Canon DSLR you can (as has already been said) reconfigure the focus lock and the AE lock to work independently using a custom function. Sometimes it is useful to program the camera to *not* focus with the shutter release, but instead with the AEL button, although there can be fun moments if you forget and put the camera away without resetting it.

STANDARD ZOOM CHOICE

Q I'm looking to buy a decent standard zoom lens for my newly acquired Nikon D700, and now appreciate that full-frame photography costs much more than cropped-sensor picture taking when it comes to buying lenses. I was looking at the 24-120mm f/4G ED VR from Nikon, which is inside my budget, but I have seen a good second-hand example of a 24-70mm f/2.8G ED AF-S that, I hear, is a much better lens, even though it lacks Vibration Reduction. Which of these would you choose?

Rod Varsy

A The original 24-120mm f/3.5-5.6 was a poor performer, and the new f/4 redesigned version is indeed much better, but the 24-70mm f/2.8G ED AF-S is one of the finest lenses Nikon has ever produced and wins hands down, in my opinion. You don't mention what condition the second-hand lens is in or what kind of guarantee you get with it, but providing these two things are in order I would go for the used equipment in this case.

As with all second-hand lens purchases, take your camera body to the shop if you can and shoot some pictures that you can have a really good look at before you part with your money. If a picture appears sharper over one side than on the other, a lens element may be out of alignment. Also look for the diaphragm opening and closing correctly (use the depth of field preview button for this) and look for any marks on the back or front element.

Ian Farrell

AP round-up...

Carbon-fibre monopods

A monopod can help you achieve sharper images and is much easier to carry than a tripod. **Mat Gallagher** reviews four carbon-fibre models and explains what makes a great monopod

THE BENEFITS of a monopod can be hard to sell to a novice, but while one leg might not be as good as three, experienced photographers know it is certainly better than nothing. A tripod is, without doubt, the most stable platform for taking photographs, but it is not always practical to use, or even carry, one. A monopod, then, could be thought of more as a portable leaning post, something to rest your heavy camera on when there is nothing else around.

No sports photographer, even with their 500mm lenses, would bring a tripod to a football match

or race circuit – they are just not practical. Some locations even have rules against using tripods – including heritage sites and the top of the Empire State building in New York. A monopod, though, is less intrusive, can be carried easily in or on your camera bag and can even double up as a handy walking stick.

If you haven't already invested in one, now is the time to do so. These four carbon-fibre models may not be as cheap as their aluminium counterparts, but they provide great stability and won't weigh you down.

Benro C38F £120

THE C38F is part of Benro's brand-new range of monopods, featuring a slick design and the brand name recessed into a substantial foam grip. The range offers the choice of aluminium or carbon-fibre models, and twist or lever leg locks. The C38F is one of three carbon-fibre models and comes with the lever leg locks, which can be adjusted and tightened using the included Allen key. The foot is a large hard rubber pad, which moves independently of the monopod for levelling. The thread is reversible for $\frac{1}{4}$ in– $\frac{3}{8}$ in attachments and the load can manage an impressive 18kg. This feels like a really nice well-made monopod with all the features you would require in a lightweight and well-priced form.



Facts & figures

	Benro C38F	Gitzo GM2541	Manfrotto 694CX	Velbon GEO Pod E54
Height	151.5cm	160cm	165cm	159cm
Closed	50.5cm	53cm	54cm	51cm
Sections	4	4	4	4
Weight	500g	500g	590g	371g
Load	18kg	12kg	5kg	3kg



Gitzo GM2541 £190

KNOWN for its premium tripods and supports, Italian manufacturer Gitzo is well respected by professional photographers. The snappily titled GM2541 is one of five in the firm's carbon-fibre range, with load capacities up to 25kg thanks to the 6X carbon structure. This model offers a modest 12kg load, but this is still beyond the requirements of most amateur users. The hardened foam grip covers a large section of the shaft and, while not as soft as the Benro grip, looks as though it will fare better over the years. The leg locks are Gitzo's trademark twist design for quick extension, and the small rubberised foot is removable and easily replaced with various others from the range, including spikes. The top-plate unscrews to reveal a reversible thread, while the hand strap includes a handy belt clip. This is a superb monopod with an impressive height and closed-length ratio, although this is reflected in the higher price.



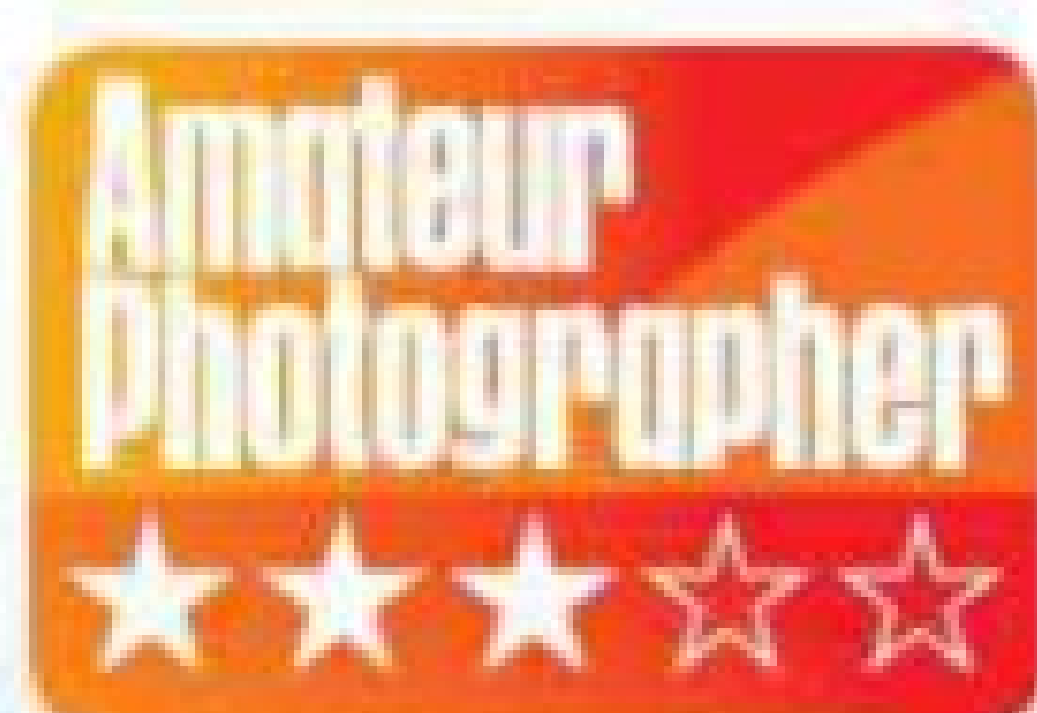
Manfrotto 694CX £135

MANFROTTO has a wide range of tripods and monopods catering for all photographers. The 694CX is from its classic range of monopods and extends up to 165cm (5ft 5in) for almost eye-level viewing (unless you're over 6ft). It features a similar hardened foam grip to the Gitzo model, although it does not extend down as far. The leg locks are the lever type and allow the clamps to be tightened or even the whole lock replaced if necessary. The foot features a rubberised, cap but it cannot be switched with any other accessories. The top-plate has a textured grip to help secure the camera or head, and the thread offers a clever dual sizing with a sprung outer thread that recedes into the plate when a 1/4in mount is attached. This is a well-built and well-priced monopod that feels designed to last.



Velbon GEO Pod E54 £80

THE GEO Pod proves that carbon-fibre models needn't be expensive, as it costs only a little more than its aluminium rivals. The design is a combination of carbon fibre and basalt, with the E54 weighing just 371g. There are three models in the Geo Pod range, of which the E54 is the mid-range offering. The load capacity is 3kg, which still makes it ample for a consumer DSLR and long zoom lens. The pricier E64 model offers a load capacity of up to 4kg. The foam grip is soft and covers most of the top section. The leg locks are a lever design, and although they feel quite lightweight they offer tightening adjustment. The top-plate has just a 1/4in thread. This is a useful monopod for the money and offers a decent extension from a compact starting size.



FEATURES TO LOOK FOR

MATERIAL

Carbon fibre has become increasingly popular for tripod and monopod design because of its impressive strength and light weight. The carbon fibres are woven to create sheets of material, which are then combined in layers to create the leg tubing. The number of layers and construction varies between manufacturers, as does the purity of the fibres, and this affects the overall strength of the tubing.

WEIGHT

Weight savings against aluminium models may not be as extreme as with tripods, but when you're trying to pack light or spending a full day with a camera kit on your shoulder, every gram matters. With just one leg, you expect a monopod to be much lighter than a tripod – and while even a lightweight tripod with a head will weigh at least 1.5kg, a monopod can weigh just a third of this. Carbon fibre may offer the lightest option, but other factors, such as the extended height, number of sections and load capacity, will all have an impact on weight.

LOAD

The load of a monopod is a guide for the maximum weight of camera and lens that it can support. As monopods are often used with large professional lenses, some models have the potential to support upwards of 15kg. If you are using much lighter lenses, you're unlikely to need more than around a 5kg load capacity, which allows you to pick a lighter and more affordable model.

MAXIMUM & MINIMUM LENGTH

The length of the monopod, both when collapsed to its smallest size for storage and extended to full height, is an important consideration when choosing your model. The dimensions in one instance will, of course, affect the other and compromises may have to be made between a monopod that can extend beyond your head height and one that collapses small enough to sit inside your camera bag.

LEG LOCKS

The design of a monopod's leg locks usually follows those of the manufacturer's tripod ranges. The main types are pin, lever and twist locks. Pin and lever locks look similar and both use a lever to secure the leg. However, pin locks appear on less expensive models and are prone to wear over time. Twist locks are simpler in construction and allow a more flush design. Their downside comes, however, when they are used in extremely cold conditions. If the legs are damp and become frozen, the locks can be more difficult to undo than lever versions.

FOOT

A monopod has just one point of contact with the ground, so the foot design is very important. A simple rubber tip is the regular offering and is fine for most users, as the main requirement is that it stops the monopod from slipping. Some models include wide pads, spikes or even mini splayed legs for stability.

GRIP

It shouldn't come as a surprise that monopods won't stand up on their own, so a steadying hand is required, either on the camera, on the monopod or both. A foam or rubberised grip is therefore often provided to make gripping the monopod more comfortable, particularly in cold conditions when the bare metal, or even carbon fibre, becomes icy to the touch.



PLATE & THREAD

The top-plate of your monopod will provide the support for your camera or lens, so for heavier, more substantial units, look for a wider, more supportive plate. The screw thread for a camera is 1/4in, while the thread for attaching a tripod head is usually 3/8in. Most monopods offer a reversible or combined thread that accommodates both sizes.

HEADS

Although a monopod can be tilted quite easily, a head can still be useful for greater angle adjustment, especially if you wish to shoot in portrait format and are not using a lens with an adjustment collar. A simple ball head is suitable if you want to keep the size down, although panning and fluid heads are often the choice of video and wildlife photographers.





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SIGMA 150-500mm
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TAMRON SP AF
200-500mm f/5-6.3
Di LD [IF] £750

SIGMA 120-400mm
f/4.5-5.6 DG OS HSM £650

Third-party telephoto zoom lenses

As much as we would like a professional lens such as the **Canon EF 500mm f/4L IS**, its high cost puts it out of the reach of most. However, there are more-affordable, third-party alternatives available. We look at three – the **Sigma 150-500mm f/5.6-6.3**, **Sigma 120-400mm f/4.5-5.6** and **Tamron 200-500mm f/5-6.3** – and compare them with the Canon 500mm lens

Richard Sibley
Technical writer



FOR THOSE types of photography, like wildlife, that require shooting at a distance, fixed-focal-length telephoto lenses such as the Canon EF 500mm f/4L IS lens have clear advantages over zoom lenses: the quality of images is superior; the large f/4 aperture allows fast shutter speeds; and the AF will work with a 1.4x teleconverter.

However, these lenses don't come cheap. The Canon lens costs around £5,000, and you would have to be very keen and industrious to part with such money.

Before you sell your car to put a deposit down for a fixed 500mm f/4 lens, there's a thing or two to consider. To begin with, these lenses are heavy – very heavy. The Canon EF 500mm f/4L IS weighs a considerable 3,870g and in most situations will almost certainly require a tripod, or at the very least a monopod. Then there's the inflexibility of these lenses, as well as the time and effort involved in using them. For instance, if your subject begins to get



→ too close, you will have to up sticks and relocate, which isn't easy with such a bulky set-up.

Given the prohibitive cost, size and weight, it is not surprising that most enthusiast photographers look at large telephoto zoom lenses as suitable alternatives. Lenses such as Sigma's 150-500mm f/5-6.3 DG OS HSM and 120-400mm f/4.5-5.6 DG OS HSM, as well as the Tamron SP AF 200-500mm f/5-6.3 Di LD [IF], are all smaller, lighter and, as zoom lenses, offer more flexibility. Best of all, these optics cost between £600 and £850 – a fraction of the cost of a 500mm f/4 prime lens.

Of course, you wouldn't expect these lenses to outperform the Canon EF 500mm f/4L IS, but I was interested to see how the more affordable models compared, and which represented the best choice for enthusiast wildlife photographers.

FEATURES

The defining feature of each lens is its longest focal length. Sigma's 150-500mm optic offers a 3.3x zoom magnification with a maximum focal length that is perfect for distant subjects, yet with a minimum zoom that is suitable for framing closer, and perhaps tamer, subjects.

Tamron's 200-500mm offering is very similar in terms of focal length, but delivers a zoom range of just 2.5x. This reduction is significant in that it could produce better image quality than the larger range of the

'The Tamron lens is not stabilised, which Canon and Nikon users should bear in mind'

Sigma 150-500mm lens.

Finally, the Sigma 120-400mm lens has the shortest maximum focal length of the three zooms: the 400mm length is noticeable when compared to the 500mm optics. However, despite the shorter focal length, this lens warrants inclusion in this comparison test due to the fact that it becomes a 600mm equivalent optic when used with APS-C-sized sensors. Its f/4.5-5.6 maximum aperture is also larger than that of the other two models, which offer f/5-6.3.

Focal lengths of this size obviously require image stabilisation if they are to be used handheld. Optical stabilisation is present in both Sigma lenses, which is useful if they are to be used on Canon and Nikon cameras, as these manufacturers don't use in-camera stabilisation. Sadly, though, Tamron's 200-500mm lens is not stabilised, which is something Canon and Nikon users should bear in mind, but it is also available in a Sony Alpha fitting and Sony Alpha cameras include built-in, sensor-based image stabilisation.

Minimum focus distance may not be

the first feature to look for on a telephoto zoom lens but, depending on your needs, it can be very important. For example, those photographing distant birds will rarely focus the lens closer than 20 metres away, but if you plan to photograph tamer animals then you want to get as close as possible to fill the frame.

Of the three lenses, the Sigma 120-400mm has the shortest minimum focus distance at just 1.5m, followed by the Sigma 150-500mm, which is 2.2m. The Tamron 200-500mm lens is longer still, with a minimum focus distance of 2.5m. All three of these minimum distances are very reasonable considering that the Canon 500mm optic has a closest focusing distance of 4.5m.

BUILD AND HANDLING

Successful wildlife photography requires more than a step out into the garden, and the weight of any equipment should be a serious consideration. At 1,237g, the Tamron 200-500mm is the lightest lens on test. It is more than 400g lighter than the Sigma 120-400mm (1,640g) and 543g lighter than the Sigma 150-500mm (1,780g). However, compared to Canon's 500mm f/4 behemoth (3,870g), all three lenses seem positively featherweight. In this regard, the telephoto zoom optics all have a clear advantage over the fixed-focal-length lens.

In terms of size, the two Sigma lenses have a similar diameter, with

All these images were taken at the maximum focal length of each lens. Despite the results on the test chart, all the images are remarkably similar in terms of sharpness and detail, although the Canon 500mm lens has a clear advantage. The image taken with the Tamron lens is very sharp, but magenta fringing is visible

Facts & figures



**CANON
500mm**



**TAMRON
200-500mm**



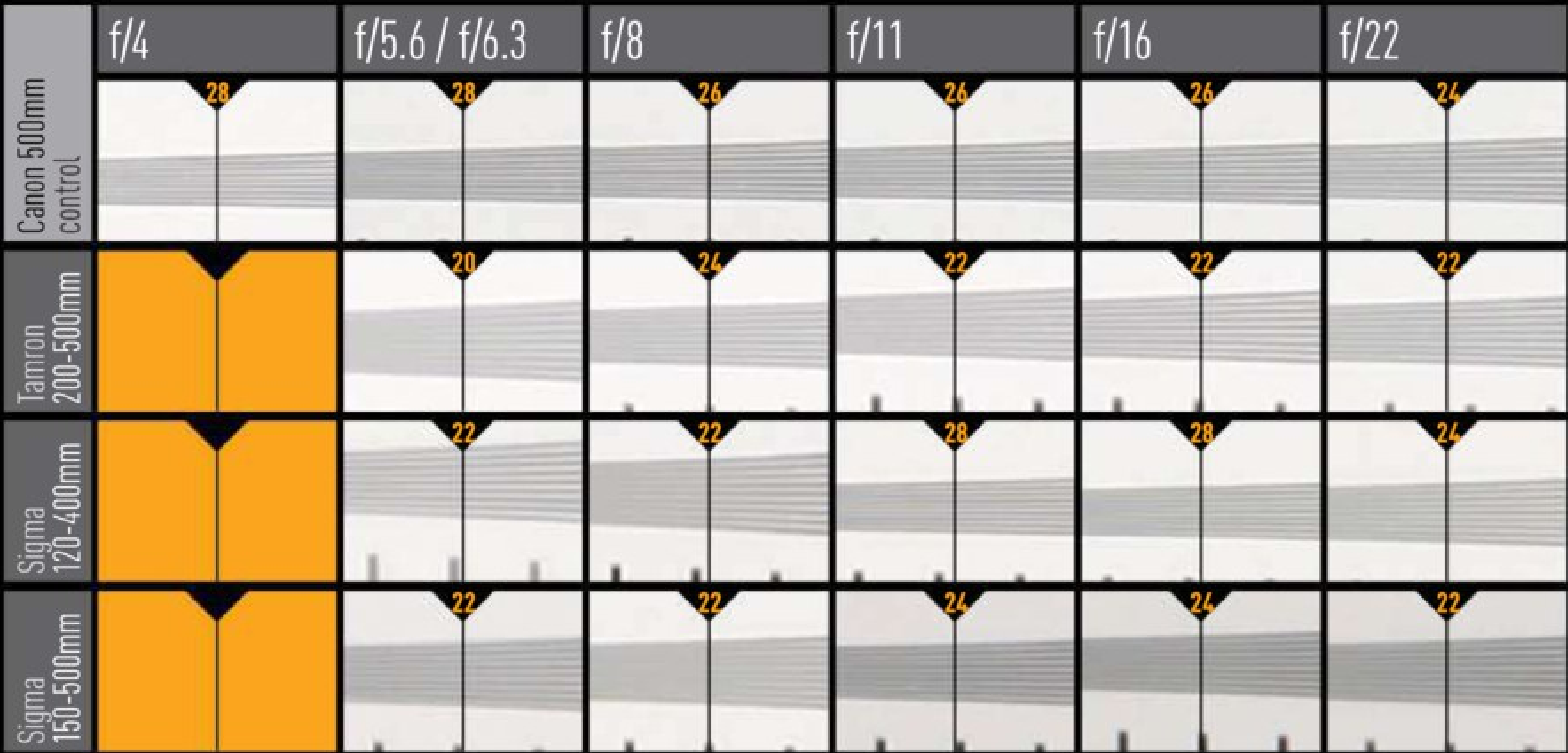
**SIGMA
120-400mm**



**SIGMA
150-500mm**

Price	£5,500	£750	£650	£650
Mount	Canon EF	Canon EF, Nikon F, Sony Alpha	Sigma, Canon EF, Nikon F, Sony Alpha, Pentax K	Sigma, Canon EF, Nikon F, Sony Alpha, Pentax K
Construction	17 elements in 13 groups	13 elements in 10 groups	21 elements in 15 groups	21 elements in 15 groups
Aperture range	f/4-f/32	f/5-6.3-f/32	f/4-5.6-f/32	f/5-6.3-f/22
Minimum focus distance	4.5m	2.5m	1.5m	2.2m
Filter size	52mm rear drop-in	86mm	77mm	86mm
Size	387x146mm,	227mmx93.5mm	203mmx92mm	252mmx94.7mm
Weight	3,870g	1,237g	1,640g	1,780g

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Tamron (Intro 2020 Ltd), Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411. www.intro2020.co.uk
Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com



RESOLUTION

We mounted all three lenses on a Canon EOS-1Ds Mark IV body and shot our standard resolution test chart. Each of the zoom lenses was set to its maximum focal length and images taken at a variety of apertures

'In the matter of AF, there is little to separate the lenses; all three focused at the same speed'

➔ the 150–500mm and 20–400mm optics measuring 94.7mm and 92mm respectively. Although Tamron quotes the maximum diameter of the 200–500mm lens as being 93.5mm, this is only at the front of the lens, and the main lens barrel is far less corpulent.

All three telephoto zoom lenses are comfortable to use. The Sigma optics are obviously very similar in terms of design, with a focusing ring placed around a quarter of the way along the barrel and the zoom control closer to the front of the lens. All three lenses have lock switches to hold them at their minimum focal lengths, which prevents the barrel extending while being carried. Also, as one would expect for lenses of this type, all three have tripod collars, while the base of the collar on the larger Sigma lens also usefully doubles up as a carrying handle.

One noticeable difference between using the Sigma and Tamron lenses is the degree to which the zoom control needs to be rotated to go from the minimum to the maximum focal length. Both Sigma optics require just a quarter turn, while the Tamron lens takes a half turn. This doesn't sound like a huge difference, but it does make the Sigma lenses easier to zoom in one quick fluid movement, with the Tamron can taking two movements.

The most significant difference between all three optics is the fact that the Tamron lens isn't stabilised. However, I found that when shooting at 1/500sec I could capture images that were as shake-free as those produced by the stabilised Sigma lenses.

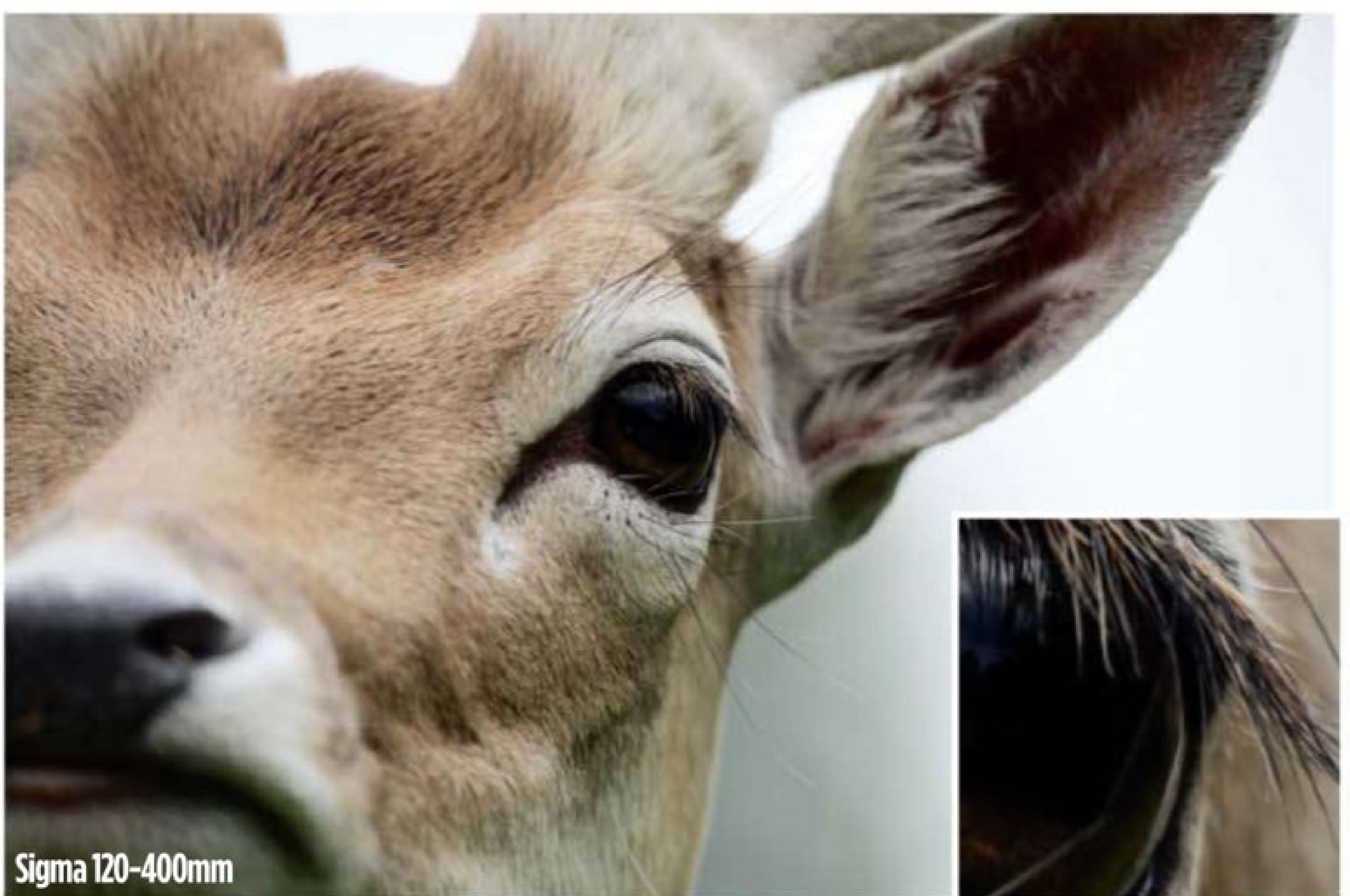
When image stabilisation is switched on in the two Sigma lenses, the viewfinder image appears 'floaty' and the stabilisation motors can be heard whirring quietly away. The result is that the Sigma lenses can be used with exposure times around 2 stops slower than is usually acceptable. For example, I found that I could handhold the Sigma lenses at around 1/125sec and still get acceptably sharp images.

FOCUSING

One of the most impressive things about the Canon 500mm f/4 lens is that its AF is as responsive as virtually any other lens in the Canon range, snapping smoothly into focus faster than any of the zoom lenses on test.

In this regard, there was very little to separate any of the telephoto zoom optics. Focusing at a number of different focal lengths, from both minimal focus distance and infinity, all three lenses focused at the same speed, with camera AF confirmation systems beeping in unison.

Manual focusing is a very different experience. The Canon 500mm f/4 requires



All four images above were taken at the maximum focal length of each lens

turning the focus ring around 240° to go from minimum focus to infinity. This is the longest turn required from any of the lenses, but it does also allow for the most precision.

The Tamron 200–500mm lens requires just a 90° turn to move from minimum focus to infinity, making it the fastest lens for large manual-focus adjustments. However, this means it is more difficult to focus precisely. It also lacks an automatic manual override, so the lens must be switched from AF to manual before using the manual-focus ring, otherwise the AF gears will remain engaged and turning the ring to make adjustments could potentially cause them damage.

In comparison, both Sigma optics require a turn of around 120° to focus from minimum to infinity. They also allow for manual focusing even when the AF is

switched on, enabling quick manual fine-tuning of AF focusing.

IMAGE QUALITY

Most telephoto zoom lenses are going to be used at their maximum focal length, so all our test chart images have been taken with the lenses set to 500mm, or 400mm in the case of the Sigma 120–400mm optic. For the purposes of testing, the Canon 500mm f/4 lens has been used as a control to judge the image quality of the other models.

The Canon 500mm f/4 lens can resolve more detail at every aperture setting except its smallest (f/32), where it matches the smallest apertures of the Tamron and Sigma optics. It also has a good level of contrast throughout the aperture range.

At the largest aperture of each lens,



Tamron 200-500mm



Sigma 150-500mm

nothing can match the Canon 500mm f/4. The Sigma 120-400mm at f/5.6 produces a slightly hazy image, lacking in contrast and detail resolution, while the Sigma 150-500mm produces better contrast but resolves no more detail. Both Sigma lenses show slight red/cyan chromatic aberrations, but these are fairly insignificant and easily removed. The Tamron lens set to f/6.3 is the worst of the three telephoto zoom lenses, with a lack of detail and purple fringing.

While the three zoom lenses are all sharpest at around f/11, the larger maximum f/4 aperture of the Canon 500mm optic means that, when stopped down 2 stops, it is actually at its sharpest at f/8. Of the zoom lenses it is the Sigma 120-400mm that is able to resolve the most detail, with the Sigma 150-500mm and Tamron 200-

500mm following behind, in that order.

What is most interesting is when the Tamron 200-500mm and Sigma 150-500mm lenses are set to around 400mm, at which point they are both sharper than when set to 500mm. The Sigma 150-500mm lens has around the same level of detail and sharpness at this focal length as the Sigma 120-400mm, and while the Tamron 200-500mm optic is indeed sharper, it still lags a little behind the Sigma pair. This is notable because it opens up the possibility of buying one of the 500mm zoom lenses, but actually using it at nearer 400mm for most images, unless the extra reach is really required. Then it's a question of whether or not it would be better to do this, or opt for the cheaper 120-400mm lens in the first place. **AP**

Despite the test charts showing the Tamron 200-500mm lens to resolve less detail, in real-world examples I found that it matches the two Sigma optics for sharpness and detail

Verdict

GIVEN the impressive maximum focal length of each of these lenses, and their respective street prices, they all represent excellent value for money. Judged on quality alone, the Sigma 150-500mm lens seems to produce the best images when shooting at maximum aperture. However, it is the Sigma 120-400mm lens that produces the sharpest results overall.

Despite the test chart images, the Tamron 200-500mm lens produces almost equally good images in real-life situations, although it suffers from magenta chromatic aberrations and lacks image stabilisation. Its main advantage is its lightweight, slim design, but this isn't quite enough to make up for its flaws.

Between the Sigma 150-500mm and 120-400mm, the latter has a larger maximum aperture of f/4.5-5.6, although any advantage this gives is virtually lost by the need to stop it down at least 1 stop to compete with the 150-500mm.

At 400mm both these lenses produce sharp results, but the 150-500mm has the added advantage of a little more reach. At 500mm the results aren't as sharp, but this extra reach is advantageous. However, the weight is also worth consideration, with the 120-400mm lens being smaller and lighter, making it easier to carry all day and shoot handheld.

I cannot really recommend one Sigma lens over the other, and preference will largely depend on your type of photography. Personally, I would opt for the 120-400mm, particularly if you use a DSLR with an APS-C-sized sensor. However, for that little extra magnification is important, then the 150-500mm lens would be the better option.

TAMRON
200-500mm
f/5-6.3



SIGMA
120-400mm
f/4.5-5.6



SIGMA
150-500mm
f/5-6.3

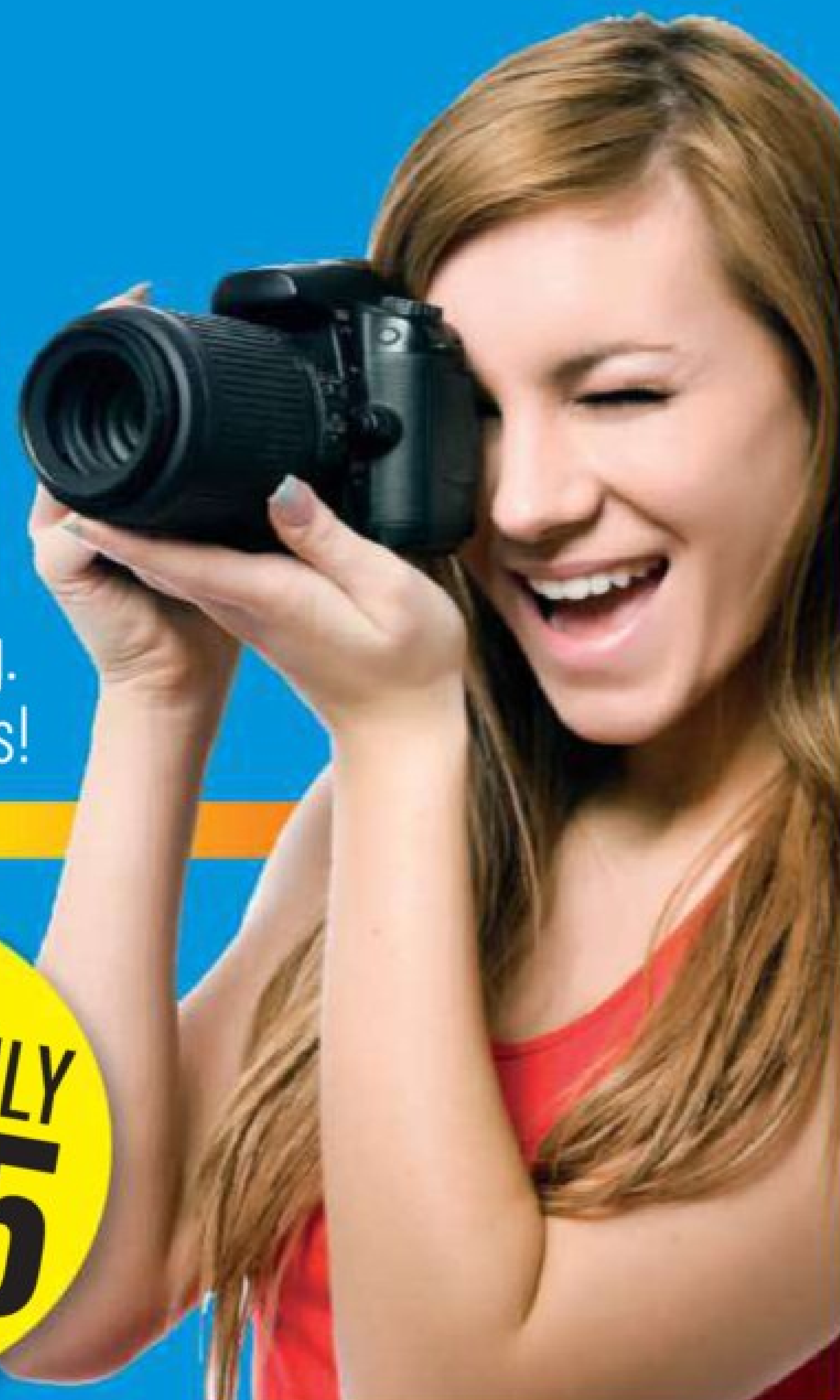


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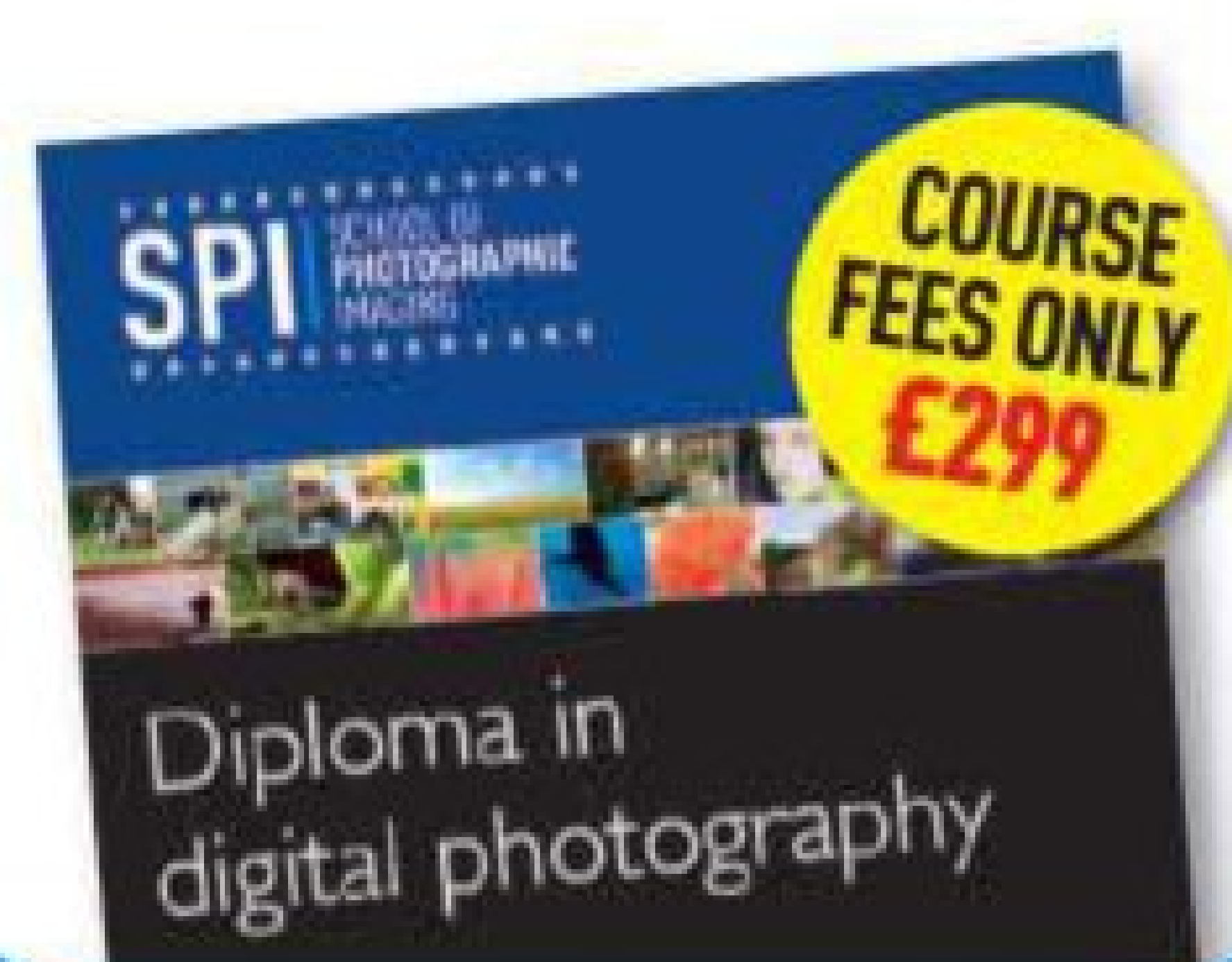
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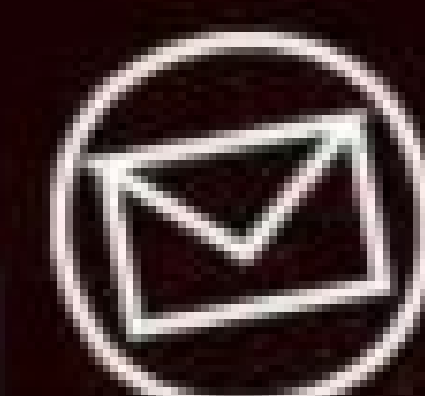
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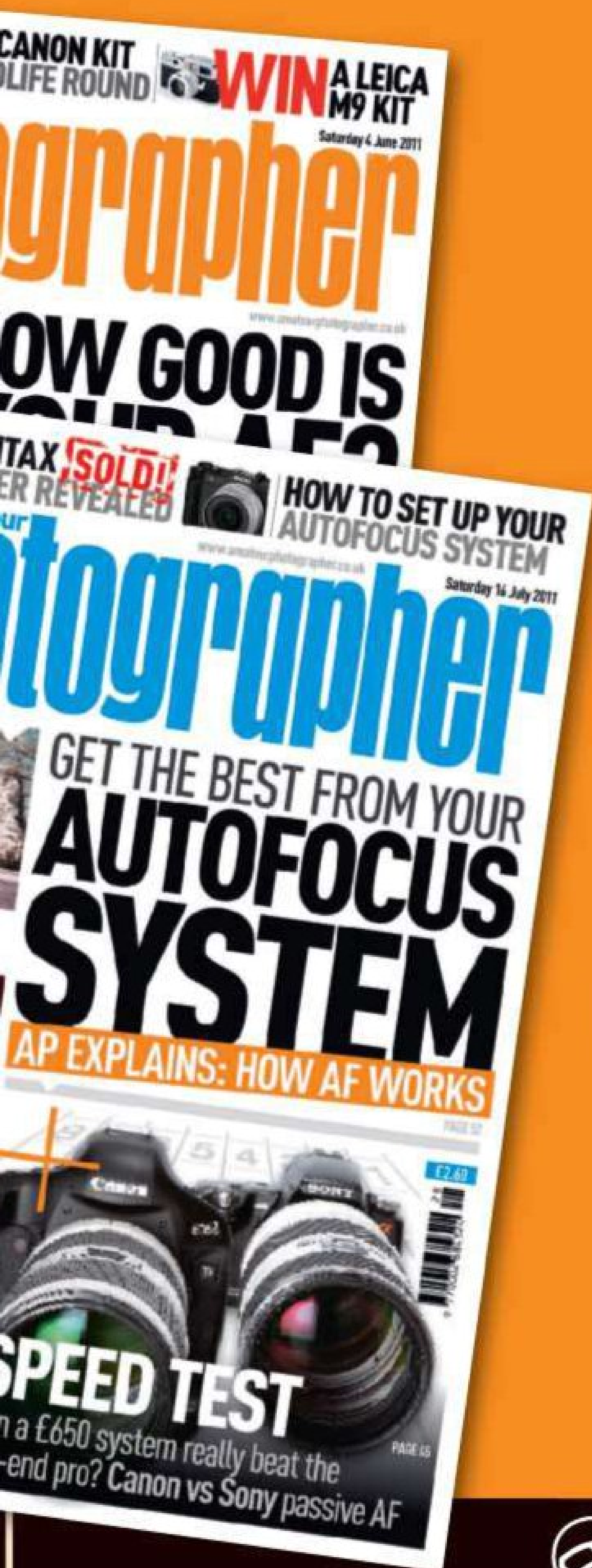
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AP guide to...

Digiscoping

An extreme telephoto lens is not your only option for getting in close. Instead, you could consider digiscoping, as **Tim Coleman** explains

A TELEPHOTO lens is, for many, the first port of call when attempting to get in close on distant subjects. But for extreme focal lengths above 500mm, optics become weighty and bulky – and prohibitively expensive. An alternative is digiscoping, which involves attaching a camera to a telescope or spotting scope so that, in effect, the scope becomes the camera's lens. Where this method comes into its own is in the extreme focal lengths, often in excess of 1,000mm, that become available. Digiscoping is also usually a lighter and cheaper option than using telephoto lenses. However, a scope doesn't have an adjustable aperture; generally it will be the equivalent of using a lens with an aperture of between f/8 and f/16.

Over the next three pages I will look at a variety of options for digiscoping, including using a compact camera with bracket on an entry-level spotting scope; an SLR camera attached directly to the scope; and an expert-level scope. I will also look at how to prepare for digiscoping and what is needed to get started. Furthermore, I will outline the

differences between these options in terms of image quality and handling.

ANGLED OR STRAIGHT

There are two main types of spotting scope: angled or straight. A 45° angled scope is useful because the eye-piece, and therefore camera, is angled upwards towards the eye, making it comfortable to look down and view the image, particularly if the subject is high up – in the top of a tree, for example.

As angled scopes require you to look down, a lower tripod height is needed. The lower centre of gravity this creates helps stabilise the camera and scope, which is vital with such powerful magnifications.

The advantage of a straight scope is that it can be easier to align correctly. However, most angled scopes have small target sights as accessories to aid finding the subject.

ADAPTERS

When first entering the world of digiscoping, it can be a confusing task getting all the necessary kit. Obviously a scope is needed, but this then needs to be attached to a camera. Which adapter is required will depend on the type of scope and camera. Both compact cameras and DSLRs can be attached to a scope, and getting the right adapter is necessary for a secure fit.

Spotting scopes consist of the scope section and an interchangeable magnifying section. Usually, this contains the eyepiece to enable normal viewing. If using a compact camera, an attachment is required that

TOP TIPS

We spoke to Lewis Wills of Park Cameras, and he shared his top tips on digiscoping:

- Know the environment before you set out
- Prepare your kit before you go so you are ready on arrival
- A tripod is necessary, complemented by a smooth head
- Use shutter priority because speed is important to prevent camera shake
- Persevere – your hit rate improves with practice
- Visit a store to get advice according to your camera and budget because there is a vast array of options available

holds the camera in place while its macro mode is used to focus on the eye-piece.

Some magnifying sections act as telescope adapters, enabling a far greater magnification. These adapters have a T mount on the end, or the eyepiece itself is attached to the end of it using a T mount. This mount can be used to attach a compact system camera (CSC) or DSLR: a T-to-Nikon mount, for example, will allow a scope to be screwed onto a Nikon DSLR.

KEEP IT STEADY

Those who have used an extreme telephoto optic will know that, at such focal lengths, the slightest movement will be hugely exaggerated. A movement of a millimetre or two could alter the view through the scope by as much as a few feet, which will be noticeable in the resulting image. The combination of focusing the scope and firing the shutter while remaining still makes handholding a scope virtually impossible. For this reason, a sturdy tripod is absolutely vital, but equally important is the type of head attached to the tripod.

Conventional heads, such as ball-and-socket units, might be good for all-round use, but for digiscoping they are jerky to operate. Instead, a fluid head like the Velbon FHD-61QN will provide the necessary smooth movement. There are also specialist heads



A spotting scope can cost from £200-£2,000, depending on the model

Thanks to Nikon and Park Cameras for providing the spotting scopes and adapters used in this article. All prices taken from www.parkcameras.com unless otherwise stated

For an entry-level set-up I used the **1** Nikon RAIII 65 WP A scope (£239.99) **2** Nikon digital camera adapter FSB-U1 with built-in cable release (£199.99) and **3** Nikon 20x/25x Eyepiece RAIII WP SS (£71.99). The scope was mounted on a Velbon FHD-61QN head (£92 from www.bristolcameras.co.uk) with Manfrotto MN190XB aluminium tripod legs (£109). The camera was a **4** Nikon Coolpix P7000 (£319.99). The total cost was £1,032.96.



➡ suited to digiscoping, such as Gitzo's GH2720QR Birding head. Releasing the shutter directly by pressing the shutter button will cause shake and image blur, even with the set-up mounted on a tripod. Using the self-timer mode will eliminate this problem, but the time delay isn't ideally suited to wildlife photography. Instead, avoid shake by using a cable release or radio remote release.

Digiscoping is difficult, and shooting moving subjects can be tricky. You will have far more success by picking subjects and locations with which you are familiar. Find your nearest nature reserve and observe the birds; most will perch on the same branches, or stand on the same islands or posts. Set up your camera and scope to focus on such a location and wait for your subject, then carefully make any slight focus adjustments.

When shooting at extreme focal lengths, it is important to choose a clear day. In much the same way as the subject is magnified, over such a long distance the atmosphere – in terms of heat haze, glare and wind – is magnified, too, and can render an image unusable even if the camera is set up perfectly.

While spotting scopes cost from around £200 to £2,000, an entry-level scope can still provide focal lengths above 1,000mm. This is a great way to try out digiscoping before you make a more costly investment should you decide that this is the hobby for you.

Nikon has a good range of entry-level scopes. Its RAIII scope comes in an angled or straight version, with either a 65mm or 82mm objective lens. The RAIII 65 WP A used for this article is an angled spotting scope. Compared to other scopes it is fairly light at 920g and compact at 293mm in length. It comes with the TSG-1 target sight.

Adapters allow compact and interchangeable-lens cameras to be attached to a scope. A compact camera (and some DSLR set-ups) also require a bracket, of which there are several options with many dedicated to a specific model. Some brackets, such as the Nikon FSB-U1, can be used with many cameras, although these brackets are more expensive. For this article I used a Nikon Coolpix P7000.

The bracket is attached to, and placed in line with, an eyepiece adapter that is purchased separately. The dedicated Nikon RAIII WP SS eyepiece offers a 20x magnification with the RAIII 65 WP A scope, but 25x with the RAIII 82 WP model.

A compact camera is great as a lightweight option. The LCD screen is helpful when viewing the scene as a whole, but for critical focusing – which is key in digiscoping – it is much more tricky to manage. A camera with a viewfinder is preferable.

Macro capability is also necessary, as the lens is close-focusing on the eyepiece, although most compact cameras are equipped with a macro mode. However, with this digiscoping set-up, at wider settings there is clear vignetting in the form of a pronounced black circle. At more telephoto focal lengths this is less defined, but still apparent. In either case, the final image will need cropping to remove the effect.

The RAIII 65 WP A scope with eyepiece gives a 20x magnification of the focal length of the camera lens. The P7000's widest focal length is 28mm, which translates as 560mm ($20 \times 28 = 560$) when using the scope, and the best results are obtained when keeping the lens close to its widest setting. Greater focal lengths are achieved by zooming in, but any image defects, such as chromatic aberration and atmospheric haze, are also magnified. Other eyepieces are available that offer greater magnification, but they are more costly.

With a combined cost of scope, eyepiece and bracket at around £500, this is a good

entry point for those with a compact, rather than DSLR, camera. Furthermore, there are much cheaper brackets available that will further reduce the cost by at least £100.

As an alternative, a DSLR or compact system camera (CSC) can be attached directly to a scope without requiring an eyepiece. Instead, a T2 screw-mount adapter and digital camera attachment can be used for Nikon models, and there are adapters available for all manufacturers. Attaching a camera directly like this, without using an eyepiece or the camera's lens, reduces the amount of glass in use and gives sharper results.

Brackets are also available that allow a DSLR and a macro lens to be attached to a scope by aligning the lens with the eyepiece. Swarovski's UCA universal camera adapter (£240) works with either compact or DSLR models and any of the company's own scopes. Nikon's own UBK universal bracket is also available for around £280.

Although there is still no control over focus – this is achieved using the scope – this method does allow control over the aperture to stop down further. However, you are unlikely to want to do this as you are usually trying to achieve the fastest possible shutter speed. As with a compact camera, there is the issue of vignetting, although the minimum focusing distance is closer.

Take note, however, that a heavier camera set-up is more prone to shake, and

Vignetting is evident at all focal lengths and restricts the usable area



adding a lens will increase the weight of the combination and make it even less steady.

PERFORMANCE

Image playback is critical in digiscoping because it is so difficult to achieve sharp and correctly focused results. Certain brackets make this more fiddly and may need removing in order to access the playback zoom controls. The bracket is generally more fiddly and time consuming to set up than a direct connection between a DSLR and screw-mount adapter.

As with most things, you get what you pay for. As an entry-level option, the RAIII 65mm scope is very well made, fog-free and waterproof down to two metres for five minutes. However, viewing, and therefore focusing, is trickier due to the lower level of light that passes through the glass of the scope when compared to an expert-level model or the RAIII 82mm version. Also, to achieve the necessary fast shutter speeds to prevent image blur, a high ISO is required with the usual obvious downsides of greater levels of noise and a loss of sharpness.

Image sharpness is, in fact, crucial, and any entry-level scope will not match an expert-level model in this department, particularly at longer focal lengths. Chromatic aberration is more apparent in an entry-level scope, especially when using a compact camera with a small sensor. It is demonstrated most clearly in fringing on the white feathers of birds and edge detail against a clear sky, and needs correcting in Photoshop. **AP**

Entry level



Expert level



A direct attachment to the telephoto adapter means a fixed 800mm, with no vignetting



EXPERT-LEVEL SET-UP

WHEN you begin to explore digiscoping it is best to start with an entry-level model. If you decide that digiscoping is for you, then it's worthwhile investing in better equipment. Expensive scopes provide better quality optics using special types of glass, which can include extra-low dispersion (ED), high density (HD) or fluorite (FL) elements.

Top-quality digiscopes aren't cheap. The Swarovski ATM 80 HD, with eyepiece adapter, costs more than £2,000, although it is still far cheaper and has a greater focal length than a prime telephoto optic. At 1,280g, the Swarovski ATM 80 HD is relatively light and is 355mm long.

PERFORMANCE

With fluoride HD glass type it's immediately clear how much brighter and sharper the Swarovski is compared to an entry-level model. Such clearer viewing is really useful for focusing at such extreme focal lengths, and is ideal for producing top-quality images. As a result, the hit rate of sharp and in-focus pictures is higher, although there is still some slight fringing.

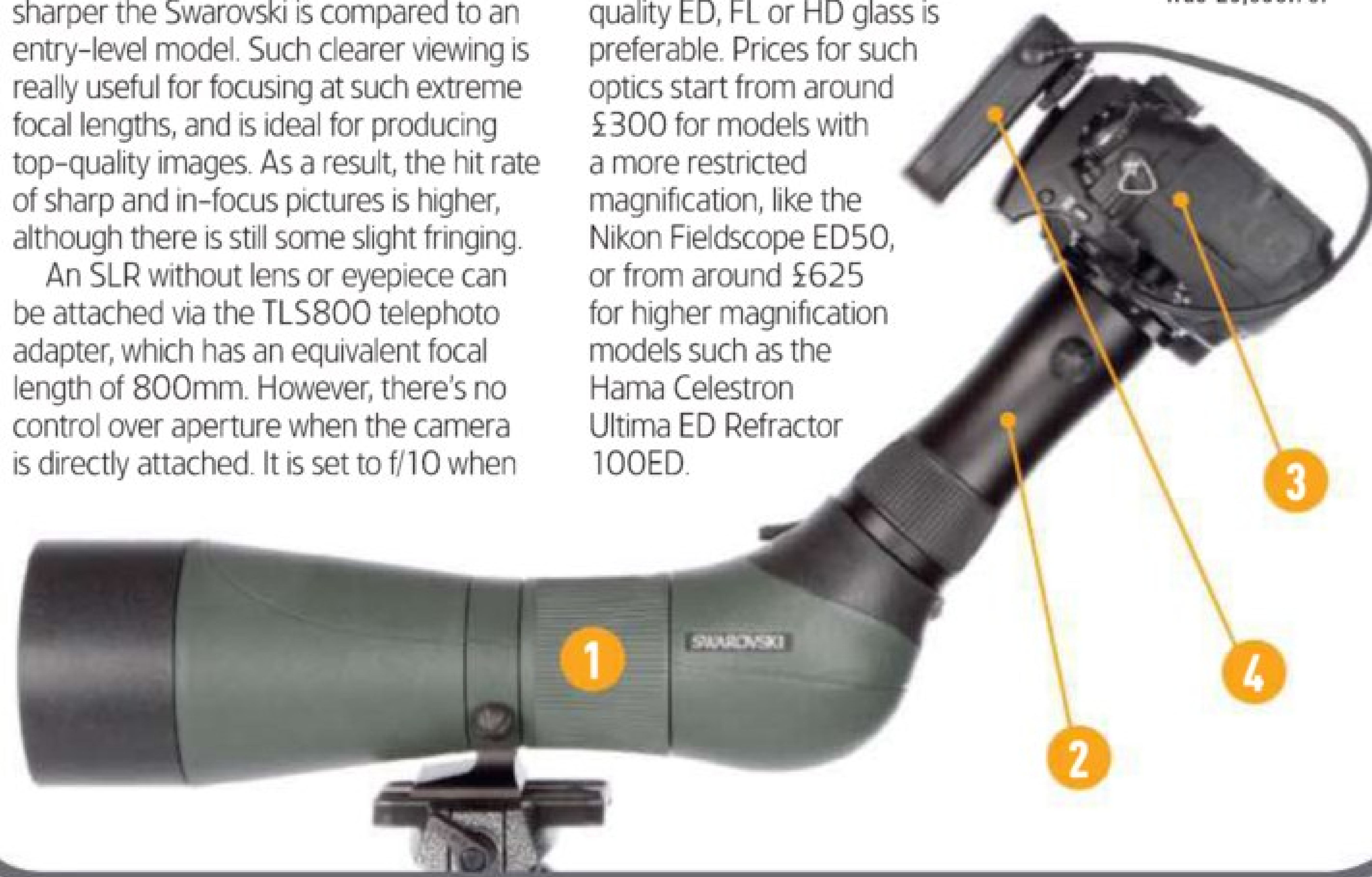
An SLR without lens or eyepiece can be attached via the TLS800 telephoto adapter, which has an equivalent focal length of 800mm. However, there's no control over aperture when the camera is directly attached. It is set to f/10 when

using the ATM 80 HD, or f/12 with the ATM 65 HD version (£1,349.99), which means that a high ISO is required to maintain the necessary fast shutter speeds for blur-free images. The camera can be attached via a bracket and eye-piece for greater focal lengths and aperture control, although image sharpness is compromised a little.

Using an SLR is great because it has better noise control at high ISO settings. However, the weight of a pro body, such as a Nikon D3S, on the angled adapter makes the combination unsteady, even using a radio remote release and tripod. Instead, a lighter body, such as the Nikon D90, would be better despite some compromises on image quality.

If digiscoping is a serious consideration, then buying a scope with high-quality ED, FL or HD glass is preferable. Prices for such optics start from around £300 for models with a more restricted magnification, like the Nikon Fieldscope ED50, or from around £625 for higher magnification models such as the Hama Celestron Ultima ED Refractor 100ED.

The expert-level kit consisted of a **1** Swarovski ATM 80 HD scope (£1,799.99) and **2** Swarovski TLS 800 digital camera adapter (£435). **3** The Nikon D90 (£529.99) was my choice of camera, with Vanguard Auctus Plus 323CT tripod legs (£449.99) and Gitzo GH2720QR birding head (£249.99), plus a **4** Hahnel Combi TF remote release (£70.99). The total cost was £3,535.95.



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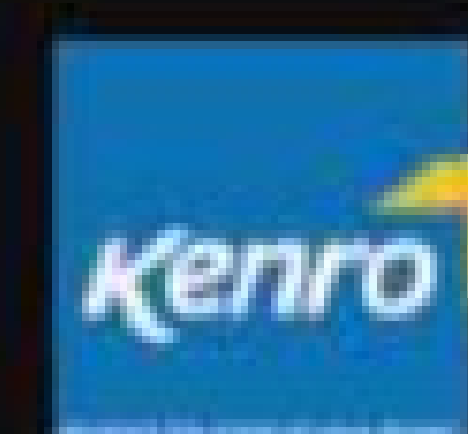
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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA****Ensign Sanderson**

A beautiful quarter-plate Sanderson tropical camera from about 1930, with 13.5cm f/4.5 Tessar in a dial-set Compur shutter

Sanderson quarter-plate

A typical late leather-covered model, with 13.5cm f/4.5 Tessar in a dial-set Compur shutter



The flap that permits maximum rising front, held open to show the Ensign name. This is proof that this camera dates from immediately before 1930, although it does not have the nickel-plated fittings of the Ensign Sanderson



Sanderson

Ivor Matanle describes the fundamentals of one of the truly great cameras of the 20th century

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RATHER unusually among fine classic cameras, the name Sanderson defines a design and the patents that protected the design, rather than the manufacturer of the camera. There never was a Sanderson Camera Company. Frederick Sanderson was a cabinetmaker, stonemason and wood carver from Cambridge. Having developed an interest in photography in general, and in architectural photography in particular in the 1880s, he encountered all the problems that anybody specialising in architectural photography experiences. So, being a creative person, he designed a camera to overcome the problems of converging verticals, perspective anomalies and keeping the lens plane parallel with the negative despite moving the lens panel. He

patented his design in January 1895, and then sought somebody to manufacture the Sanderson camera.

That search led him to George Houghton & Son and the company's manufacturing associate Holmes Brothers, both based in London. Holmes Brothers became the original manufacturer, and George Houghton & Son marketed all Sanderson cameras, starting with a range of field cameras incorporating the patented Sanderson Universal Swing Front, first announced in 1895. These were mahogany and brass cameras, initially made in five formats from half-plate to 15x12in in a design replaced by what became known as the 'A pattern' in 1897. Quarter-plate field A-pattern cameras were added to the range in 1899. In 1903,

George Houghton & Son became a limited company and Holmes Brothers became part of it, and in 1904, George Houghton & Son Ltd became Houghtons Limited.

SANDERSON HAND CAMERA

Meanwhile, the Sanderson range had developed dramatically, with the announcement in 1900 of the type of camera that most collectors mean when they refer to a Sanderson – the Sanderson hand camera. Of the type more generally referred to as hand-and-stand cameras – a term never used in Houghtons' Sanderson catalogues – the hand cameras progressively incorporated later Sanderson and



HOW MUCH DO THEY COST?

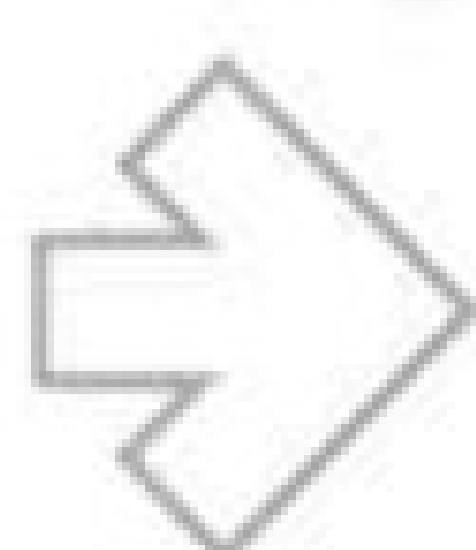
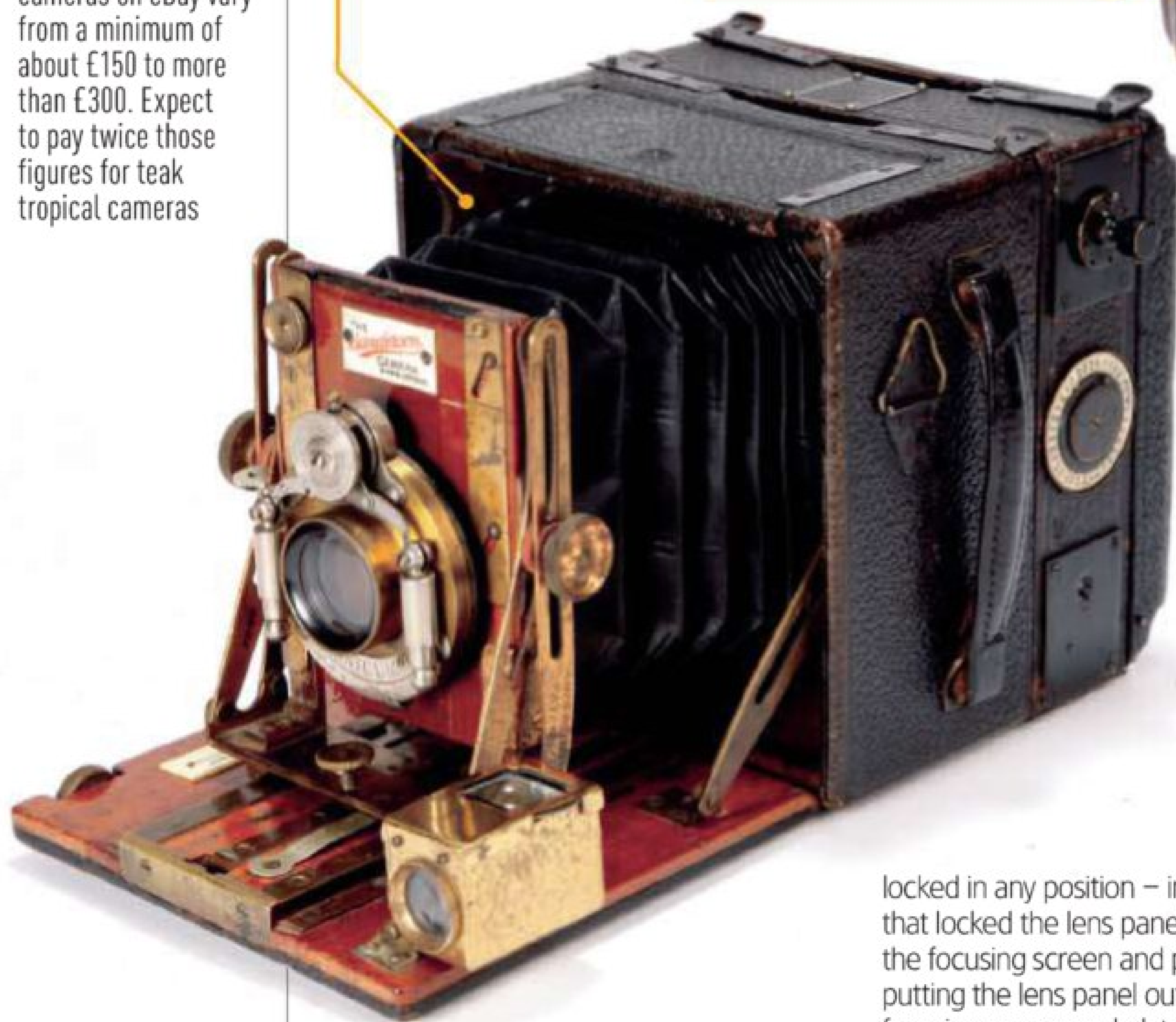
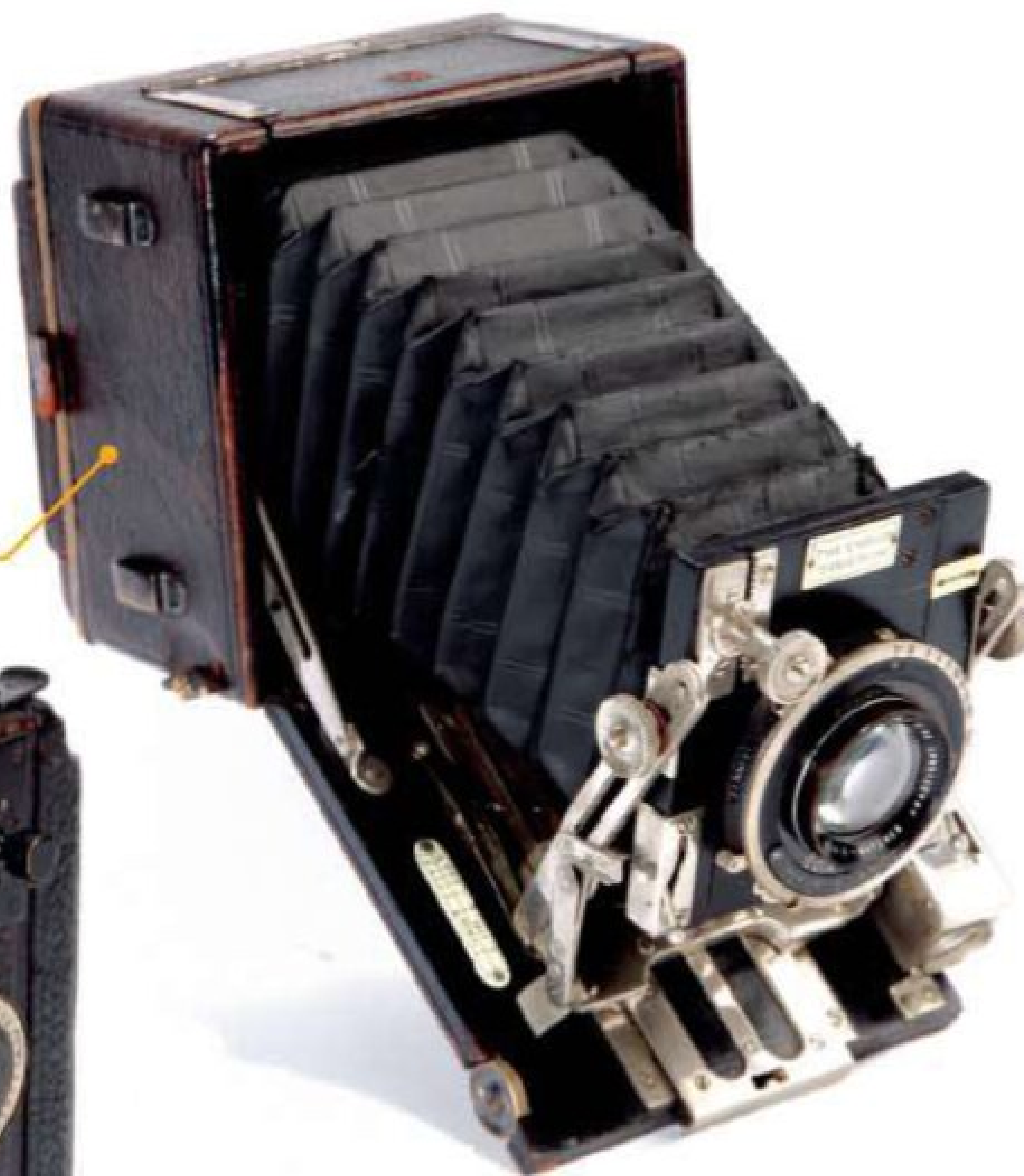
Prices for non-tropical Sanderson hand cameras on eBay vary from a minimum of about £150 to more than £300. Expect to pay twice those figures for teak tropical cameras

Sanderson hand camera

This original 1901 model has a Goerz Anschutz focal-plane shutter (an original optional extra) giving shutter speeds to 1/1000sec that were sensational at that time

1930s Ensign Sanderson

Quarter-plate Sanderson with movements utilised to show how the unique Sanderson mechanism could be used to correct perspective. Many such movements are possible. This camera has a 5.5in f/4.5 Aldis-Butcher Anastigmat in a rim-set Compur shutter and geared rising front



Houghton patents, including a flap in the top of the body that made possible the maximum use of rising front and the other movements permitted by the Sanderson Universal Swing Front.

Prior to the advent of the Sanderson Universal Swing Front, some cameras had basic rising front, but none had the rise, fall, swing and tilt of the lens panel, and adjustment of the baseboard. These features made full perspective control, and control of the content of the picture on the focusing screen, and then on the plate, possible. Not until 1934, when Linhof's patents added swing and tilt on the back to Linhof, and later MPP, studio cameras, were more advanced movements possible.

SIMPLE DESIGN

The original groundbreaking design that made the Sanderson's unique qualities possible was surprisingly simple. The lens panel was supported by four slotted arms, two on each side, which were pivoted at the front of the camera on the extension slide. Located on each side of the lens panel was a threaded stud that was passed through the slotted struts and secured in position in relation to the struts with a knurled finger nut.

This enabled the lens panel to slide up and down between the pivoted arms, and to be

locked in any position – including positions that locked the lens panel out of square with the focusing screen and plate. Obviously, putting the lens panel out of square with the focusing screen and plate meant that it was necessary for the camera to be on a stand or tripod, and quite early on, Sanderson hand cameras incorporated what we now regard as a conventional tripod bush. Cleverly, however, another of Sanderson's patents made it possible, when all movements were cancelled and the lens panel was parallel with the plate, to set accurate focus against a conventional focusing scale on the baseboard, thereby fully justifying the description 'hand camera'.

MODIFICATIONS

From 1902, the two straight slotted arms supporting each side of the lens panel became one straight and one curved slotted arm. A catch was incorporated that locked the whole front assembly into the 'fully parallel' position so the camera could be used in the hand without the fear that movements could come into play accidentally. Also in 1902 came the De-Luxe model, with rack-and-pinion control of the rise and fall of the lens panel. There is a much fuller description of the minutiae of these changes in Edward Holmes' excellent book *An Age of Cameras* (Fountain Press, 1974).

The normal and De-Luxe hand cameras were available as quarter-plate, half-plate and 5x4in models; the Model A field camera was offered in half-plate, whole-plate, 10x8in, 12x10in and 15x12in formats; and

other models, referred to in the catalogues as the Popular and the Royal, were offered in quarter-plate, half-plate and whole-plate sizes. By 1902, there were 17 Sanderson models available.

Then the company really got busy. In 1903 the Sanderson Tourist models appeared in quarter-plate, 5x4in and half-plate, and three sizes of rollfilm Sandersons appeared. The Compact Popular models were added to the field cameras range. In 1904 the quarter-plate Sanderson Junior was announced. In 1905 came the new model De-Luxe with a short focus rack for getting short focal-length lenses within the camera body so they could achieve focus. Also in 1905 came the postcard Sanderson. Tropical versions of all these new models, in teak instead of leather-covered mahogany, also appeared, and teak versions of the field cameras were added to the catalogue. By the end of 1905, more than 50 models of Sanderson had been produced in just ten years. In 1910, the short focal-length focusing feature was added to the standard and postcard models.

After that, the rate of change dropped sharply, although there were various changes of specification before and after the First World War. By 1939 and the outbreak of the Second World War, only a quarter-plate Ensign Sanderson hand camera with nickel-plated fittings instead of brass, and one size of field camera remained in production. As with so many other fine British cameras, the Second World War was the end of the Sanderson story, but not before some 60 or so models had been catalogued with most manufactured and sold in considerable numbers. Cliff Bulcock, who lent me the field cameras illustrated here and provided the caption information, has calculated that the peak of Sanderson camera production came in 1904 with some 4,000 cameras produced, and that just short of 25,000 Sanderson cameras were

YOU MAY ALSO LIKE



A Thornton-Pickard wood and brass camera of the same period for much the same price

Sanderson field camera

A quarter-plate camera from c1905 in fiddleback mahogany. It is fitted with a Goerz Anastigmat Series 111 Dagor lens and a Koilos 1/300sec shutter



WATCH OUT FOR

Wood damage

Examine any Sanderson or other wooden camera closely for damage or split components and whether it has its ground-glass focusing screen. Check the condition of the bellows carefully by putting a light inside the bellows at night with the room lights off and look for any light showing through the bellows

Shutter

If you buy a Sanderson with a rollfilm back, to experience photography as it was, be sure that the shutter works, that the focal-plane blinds are undamaged, that the bellows are lightproof, that the lens is clean and unscratched, and that the rollfilm back is sound and does not scratch the film

Pivoted arms

Check that the four pivoted arms that support the lens panel are in good condition and not jammed

1895

Launch of Sanderson field cameras with patented Universal Swing Front

1897

Announcement of A-pattern field cameras

1900

First Sanderson hand cameras

1902

Modified design of key front struts

1902

De-Luxe model with geared rising front

1903

Sanderson Tourist range

1904

Sanderson Junior appears

1905

De-Luxe with short focus rack

1906

Postcard Sanderson appears

1910

Fifty models had been announced in ten years

1930

Change of Houghton name to Ensign produces Ensign Sanderson

1939

Sanderson production ends

manufactured between 1900 and 1916.

The Sanderson hand camera, in any of its various formats, was capable of most kinds of thoughtful and considered photography, from the architectural photography for which Sanderson's original design was intended, through landscape and townscape photography, to portraiture and studio work. In 1969-1972, I was using a late quarter-plate Sanderson with a Tessar lens and rollfilm back for making copy negs and prints for artwork in the design and artwork studio business of which I was part owner at the time. It did a superb job and they are beautiful instruments.

LENSES AND SHUTTERS

As was normal among manufacturers, particularly British makers, of wood and brass cameras in the early 20th century, there was little standardisation of lenses. Lenses were rarely mentioned in advertising, although they were listed in catalogues because lenses varied considerably in price. Among photographers of the time, it was easy to buy a lens and fit it, or get it fitted, to an appropriate lens board long after the camera was originally purchased. Sanderson cameras that are offered for sale now usually have either the last lens that its most recent photographer owner used, or a lens fitted by a collector who wanted the lens that he bought with the camera for another project.

Houghtons advertised Dallmeyer Adon lenses extensively in the *British Journal of Photography Almanac* in the early 20th century, and many Sanderson cameras that appear on eBay have either Aldis or Dallmeyer lenses, but equally many have Goerz Dagor, Bausch and Lomb, Carl Zeiss Protar or Tessar lenses. Unlike later cameras, the lens fitted to a Sanderson has little influence on the price asked in the 21st century. Much more important to value are condition, completeness and originality.

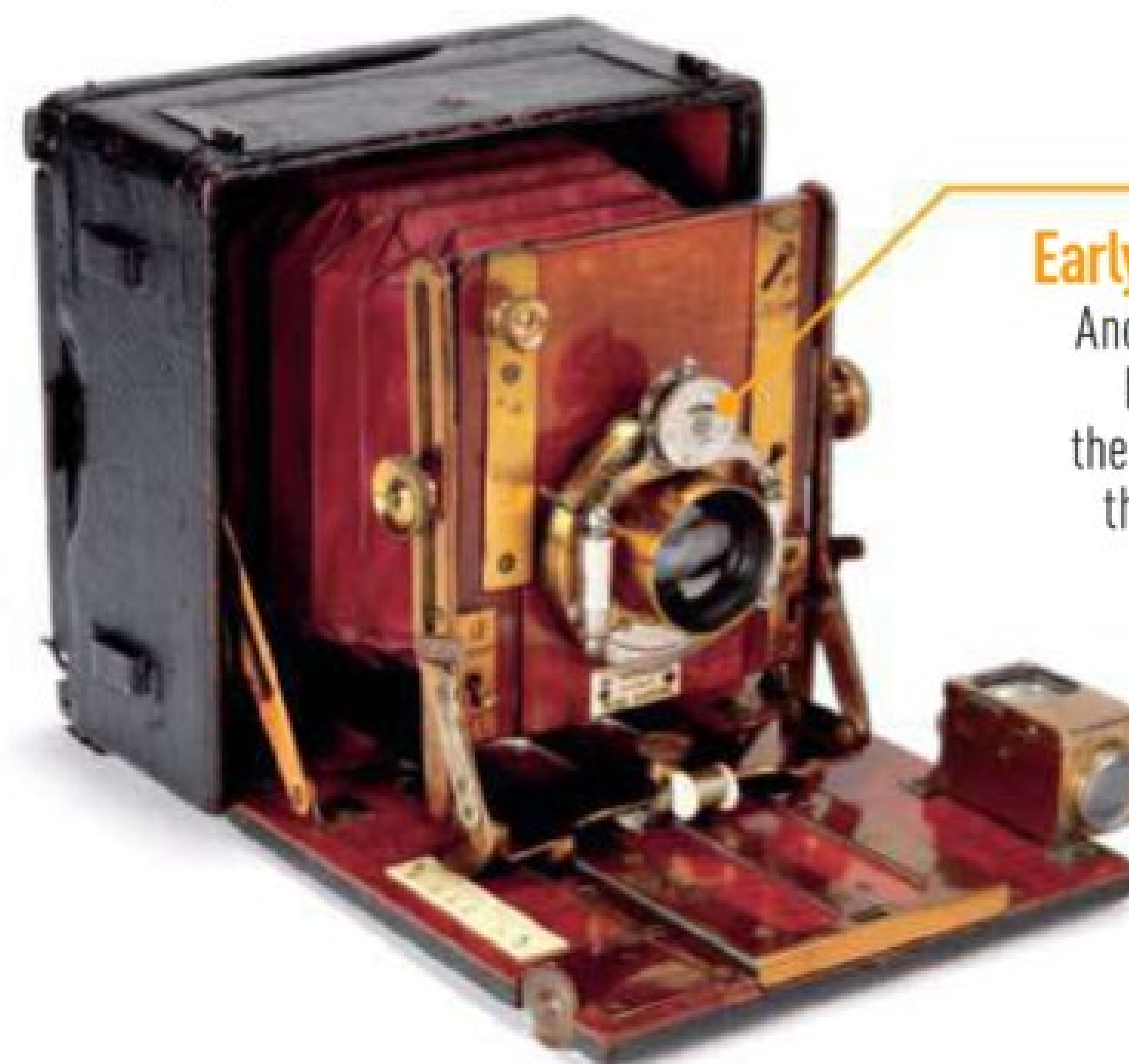
Some Sanderson hand cameras were sold with focal-plane shutters, like the 1901 model on page 64, but most had either Koilos or similar leaf shutters in the early years, or Compound shutters after the First World War. Some were fitted with Thornton-Pickard roller-blind shutters that fitted over the front of the lens. **AP**

Sanderson field camera

An 'A' pattern half-plate camera, made c1904 in dark Spanish mahogany. An additional feature is that the lens can rotate within the panel

Sanderson field camera

A full-plate camera of about 1900. It is a cheaper model made from lower grade mahogany with machine-made joints. It has the swing-back and the Universal Swing Front with a Ross Extra Rapid lens

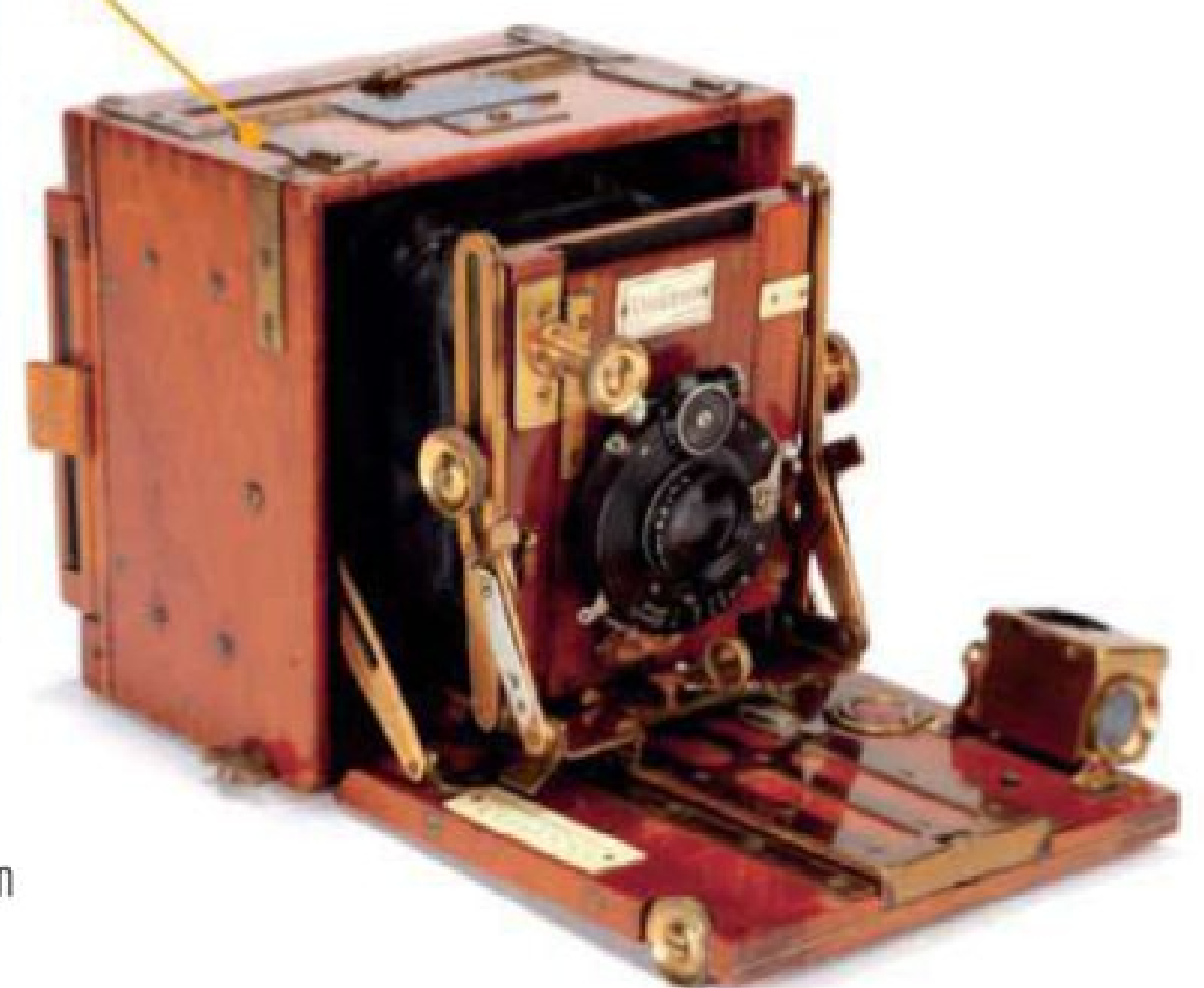


Early Sanderson

Another very early hand camera of the first decade of the 20th century

Tropical Sanderson

This quarter-plate hand camera has a 13cm f/6.3 Carl Zeiss Protar that can be converted to be a 22cm f/12 lens when the front element is unscrewed. The shutter is a dial-set Compur



Houghtons' advertisement

This advertisement for the Sanderson probably dates from around 1912

Thanks to Malcolm Glanfield, Cliff Bulcock and Vic Rumak for the loan of the cameras illustrated in this article, and to Cliff Bulcock for his help with information and with captioning the picture of the three field cameras

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CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK II C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 7 II BODY WITH MAMIYA 80mm 14 ("UNUSED")	MINT £1,395.00
MAMIYA 150mm 14.5L G LENS FOR MAMIYA 6	MINT £299.00
MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER	MINT- £299.00
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PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £299.00

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HASSELBLAD 503 CW BLACK + 80mm CF + BK + WLF	MINT- £1,495.00
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HASSELBLAD 150mm 14 SONNAR C	EXC+++ £465.00
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D3100 Body £359	D3100 + 18-55mm f3.5-5.6 G AF-S DX VR £399 D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4.5-5.6 G AF-S DX IF-ED VR £582.90	D90 Body £538	D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR £679 D90 + 70-300mm f4.5-5.6 G AF-S IF-ED VR £974	D5100 Body £528	D5100 + 18-55mm f3.5-5.6 G AF-S DX VR £584.95 D5100 RECOMMENDED ACCESSORIES: Nikon EN-EL14 Battery Pack £39.95 Nikon ME-1 Microphone £99.95	D7000 Body From £863.95	D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 £1043.95 D7000 RECOMMENDED ACCESSORIES: Nikon MB-D11 Battery Grip £249
CUSTOMER REVIEW: D3100 + 18-55mm VR ★★★★★ 'A Superb, entry level DSLR' <i>Bullwinkle - Essex</i>	CUSTOMER REVIEW: D90 + 18-105mm VR ★★★★★ 'Most fun I have had with a camera in years' <i>Crispin - Essex</i>	CUSTOMER REVIEW: D5100 + 18-55mm VR ★★★★★ 'Ideal for holidays', 'versatile' <i>Lionheart - Surrey</i>	CUSTOMER REVIEW: D7000 + 18-105mm VR ★★★★★ 'Amazing results with high ISOs' <i>Jeffs - West Sussex</i>				
	Nikon D300s 12.3 megapixels 7.0 fps 720p movie mode		Nikon D700 12.1 megapixels 5.0 fps full frame CMOS sensor		Nikon D3s 12.1 megapixels 9.0 fps 720p movie mode full frame CMOS sensor		Nikon D3x 24.5 megapixels 7.0 fps full frame CMOS sensor
D300s Body £1097	D300s Body RRP £1499.99 £1097 D300s + 16-85mm f3.5-5.6 G AF-S DX ED VR £1542 D300s RECOMMENDED ACCESSORIES: Nikon EN-EL3e Battery £54.95 Nikon MB-D10 Battery Grip £259.95	D700 Body £1899	D700 Body RRP £2247.99 £1899 Nikon Capture NX2 £132.99 Nikon Capture NX2 Upgrade (Capture NX required) £81.99	D3s Body £3595	D3s Body RRP £4199 £3595 D3s RECOMMENDED ACCESSORIES: Lee Big Stopper 10x Filter £91.99 Nikon EN-EL4a Battery £99.95 Nikon SB-900 Speedlight Flashgun £324.95 Nikon WT4 Kit inc MH18a + Battery £609.95	D3x Body £5067	D3x RECOMMENDED ACCESSORIES: Cokin H250A ND Grad Filter Kit £51.99 Nikon 24-70mm f2.8 G AF-S ED £1227.89 Nikon 14-24mm f2.8 G AF-S ED £1316.99 Nikon 70-200mm f2.8 G AF-S ED VR II £1633.99
CUSTOMER REVIEW: D300s + 16-85mm VR ★★★★★ 'The perfect combo for a Prosumer' <i>Robin - Bristol</i>	CUSTOMER REVIEW: D700 Body ★★★★★ 'Terrific Full-Frame DSLR' <i>Richard D900 - North Wales</i>	CUSTOMER REVIEW: D3s Body ★★★★★ 'Superb Pro-Camera' <i>Worcester Weddings - Worcester</i>	CUSTOMER REVIEW: D3x Body ★★★★★ 'As good as it gets' <i>Peter the Great - Kent</i>				

SONY		NEX-C3		A35		Panasonic	
	NEX-5 Silver or Black 14.2 megapixels 7.0 fps 1080i movie mode		NEX-C3 Silver or Black 16.2 megapixels 5.5 fps 720p movie mode		A35 16.2 megapixels 7.0 fps 1080i movie mode		G3 16.0 megapixels
NEX-5 From £439	NEX-5 + 16mm f2.8 Pancake From £439 NEX-5 + 18-55mm f3.5-5.6 OSS From £389 Inc Cashback* NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £449 NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £589 NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £539 Inc Cashback*	NEW! NEX-C3 From £449	NEW! NEX-C3 + 18-55mm f3.5-5.6 OSS £449 NEW! NEX-C3 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £529	NEW! A35 Digital SLT From £499	NEW! A35 Body £499 NEW! A35 + 18-55mm f3.5-5.6 DT £549	NEW! G3 From £469.95	NEW! G3 Body (Black) £469.95 NEW! G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS £489.95 GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £719 GH2 + 14-140mm f4.5-5.8 £1049 GF2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £449 GF2 + 14mm f2.5 ASPH £449
A580 + 18-55mm f3.5-5.6 DT £569	A580 Body £1999 A900 Body £2189.99	A580	A850	A900	GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) £539 G10 + 14-42mm f3.5-5.6 ASPH MEGA OIS £349.99 G SERIES RECOMMENDED ACCESSORIES: Panasonic DMW-MA1 - FT Lens Mount Adaptor £130.99		

OLYMPUS		SIGMA		PENTAX	
	E-PL2 Silver, Black, Red or White 12.3 megapixels 3.0 fps 1080i movie mode		SD15 14.1 megapixels 3.0 fps		K-5 16.3 megapixels 7.0 fps 1080p movie mode
NEW! E-P3 Body £699	E-P3 + 14-42mm II f3.5-5.6 ED (Silver, Black, White or Red) £469.99 E-P3 + 17mm f2.8 Pancake £799 E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED £919 NEW! E-P3 + 14-150mm f4.0-5.6 ED £1049	SD15 Body £584.99	SD15 RECOMMENDED ACCESSORIES: Sigma CR21 Cable Release £24.99 Sigma RS31 Remote Control £24.99 SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card £49.99 Sigma PG-21 Power Grip £169.99 Sigma EF 610 DG Super £229.99	K-5 Body £894	K-5 + 18-55mm f3.5-5.6 AL WR £939 K-5 + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR £1048 K-5 + 18-135mm f3.5-5.6 ED AL IF DC WR £1294
E-5 Body £1384	OLYMPUS LENSES: Olympus 35mm f3.5 Macro (Four Thirds) £209.99 Olympus 40-150mm f4.5-5.6 ED (Micro Four Thirds) £245.99 Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) £499.99 Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659	K-r Body From £398	K-r + 18-55mm f3.5-5.6 AL WR £398 K-r + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR (Black Only) £478 K-r RECOMMENDED ACCESSORIES: Pentax AF 360 FGZ Flashgun £249.99 Pentax DA 55-300mm Lens £274.99 Pentax K-Bag Shoulder Bag £34.99		

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CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz – South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelyon – Suffolk



Canon EOS 550D
AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode

550D Body	£534.95
550D + 18-55mm f3.5-5.6 IS	£598.95
550D + 18-135mm f3.5-5.6 IS	£779
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550D RECOMMENDED ACCESSORIES:
Canon LP-E8 Battery £44.95
Canon BG-E8 Battery Grip £114.95

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
Rob – Norwich



Canon EOS 60D
18.0 megapixels
5.3 fps
1080p movie mode
FREE Training DVD + £150 Experience Seminar discount voucher!

60D Body	RRP £1049.99	£798
60D + 18-55mm f3.5-5.6 IS	RRP £1149.99	£904.95
60D + 18-135mm f3.5-5.6 IS	RRP £1299.99	£1044.95
60D + 17-85mm f4.0-5.6 IS USM	RRP £1349.99	£1044
60D + 17-55mm f2.8 IS USM	RRP £1949.99	£1624.95

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian – UK



Canon EOS 7D
18.0 megapixels
8.0 fps
1080p movie mode
SAVE UP TO £673 ON RRP

7D Body	RRP £1699.99	£1239.95
7D + 18-135mm f3.5-5.6 IS	RRP £1999.99	£1449.95
7D + 15-85mm f3.5-5.6 IS USM	RRP £2399.99	£1726.95

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuggie – Scotland



Canon EOS 5D Mark II
• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)
21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor
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5D Mark II + 24-105mm f4L IS USM	RRP £3199.99	£2439
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5D Mark II RECOMMENDED ACCESSORIES:
Canon RS-80N3 £44.99
Canon LP-E6 Battery £69.95
Canon BG-E6 Battery Grip £219.95
Canon EF 50mm f1.2 L USM Lens £1268

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance'
JDMatBollington – Cheshire



Canon 1D Mark IV
16.1 megapixels
10.0 fps
1080p movie mode
SAVE £1045 ON RRP

1D Mark IV Body	RRP £4799.99	£3754.95
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Canon 1Ds Mark III
21.1 megapixels
5.0 fps
full frame CMOS sensor

1Ds Mark III Body	£5349.99
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CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg – South Wales

CUSTOMER REVIEW: 1Ds Mark III Body
★★★★★ 'At the top of the game'
Veritas – York

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Macro flash: 24 AF-1 £59.95 44 AF-1 £145 50 AF-1 £180 58 AF-2 £285	SIGMA Flashguns: EF 610 DG ST £139.99 EF 610 DG Super £229.99	Nissin Flashguns: Di466 £81.99 Di622 II £119	SUNPAK Flashguns: PZ42X £99.99 PF30X £81.99	Ringflash: 16R Pro £337.99				

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NIKON LENSES

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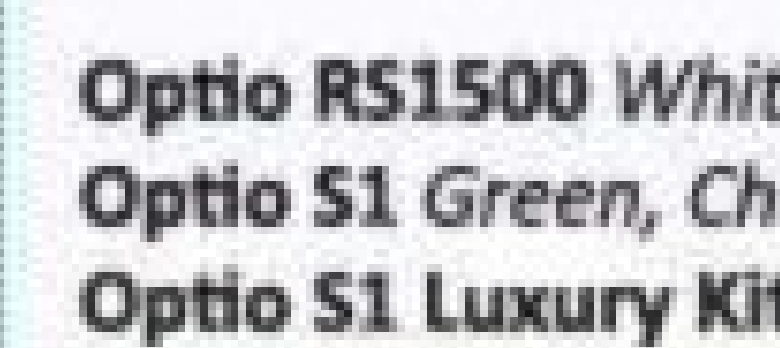
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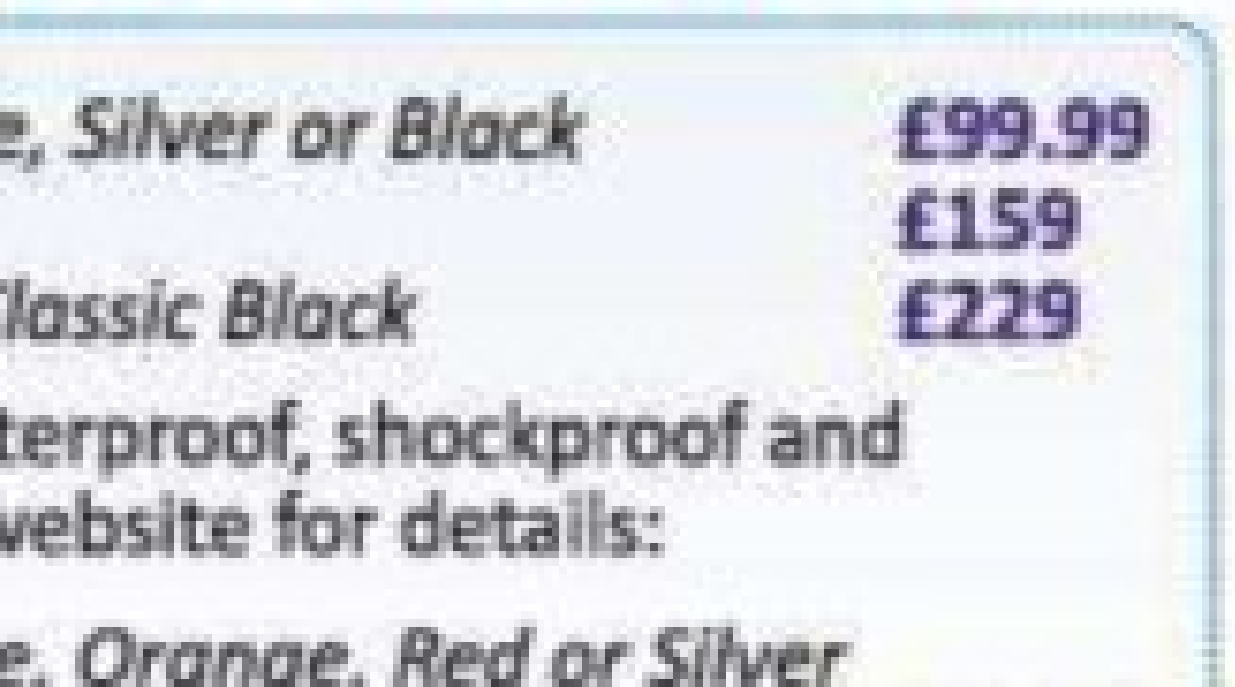
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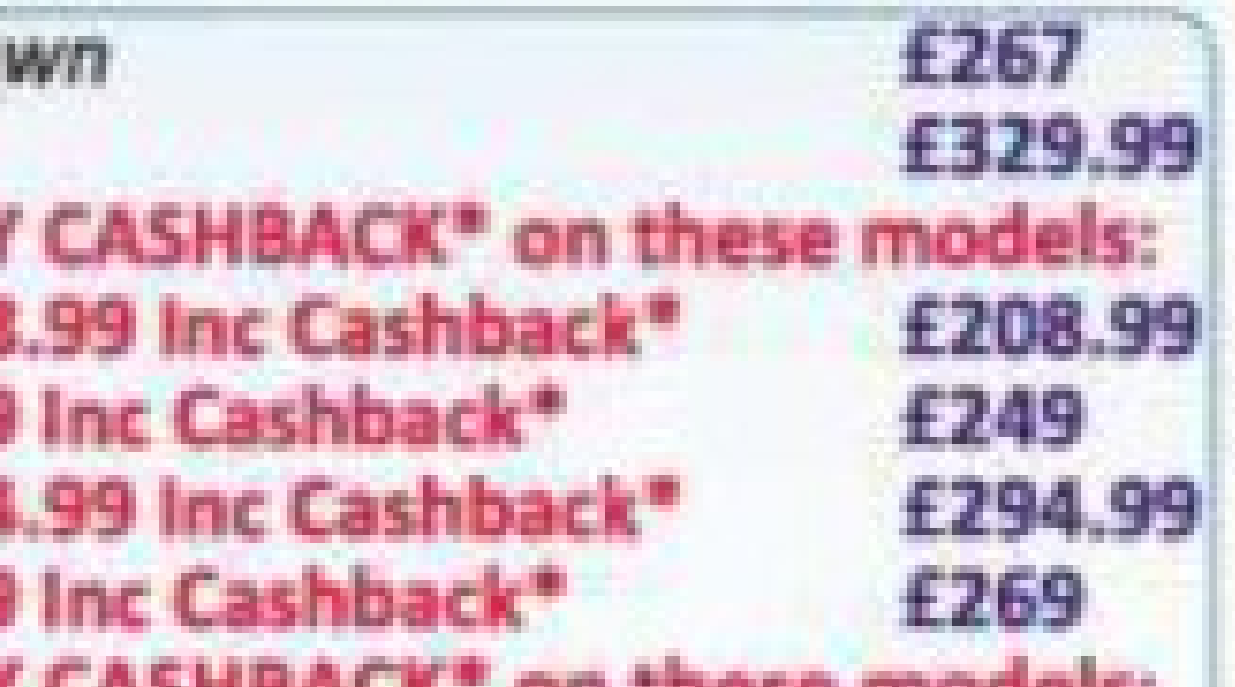
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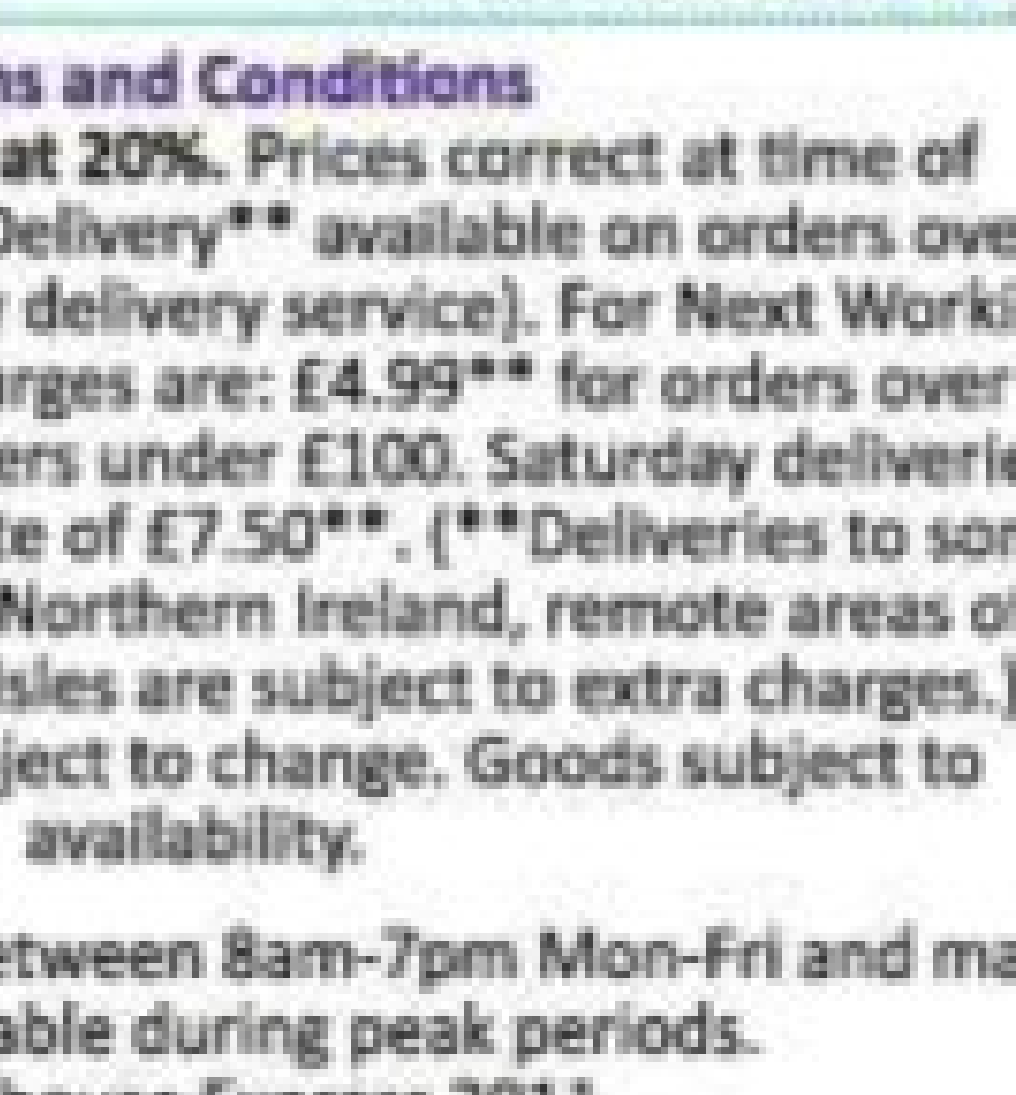
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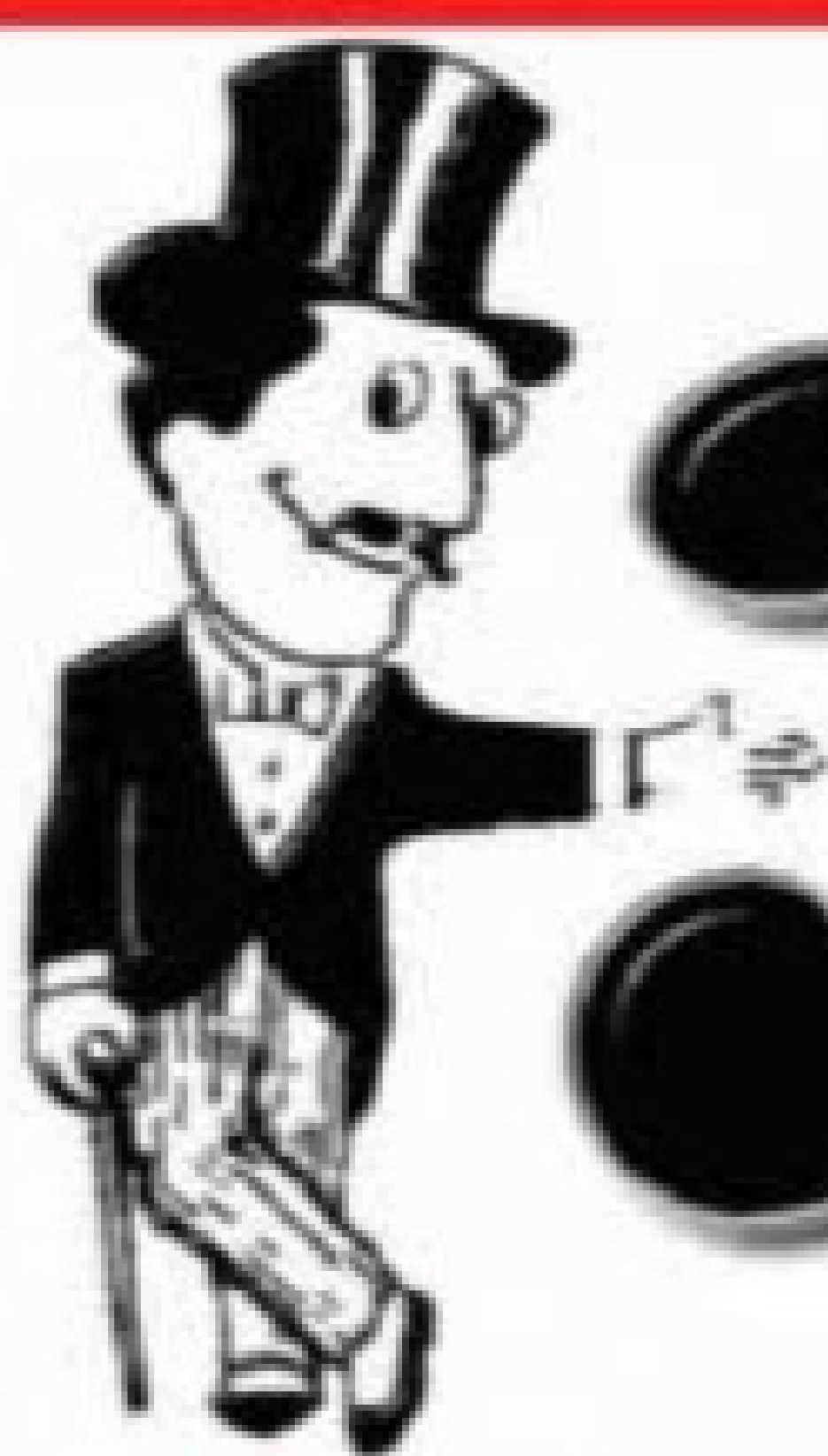
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24mm F1.4 L II U **£1349**



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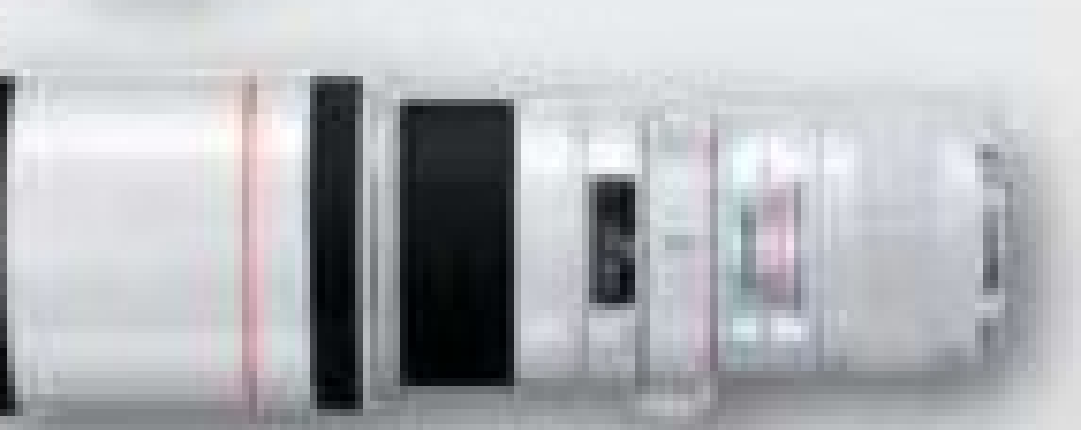
70-300mm F4.5/5.6 L IS U **£1139**



100mm F2.8 IS L U mac **£739**



300mm F4 L IS U **£1179**



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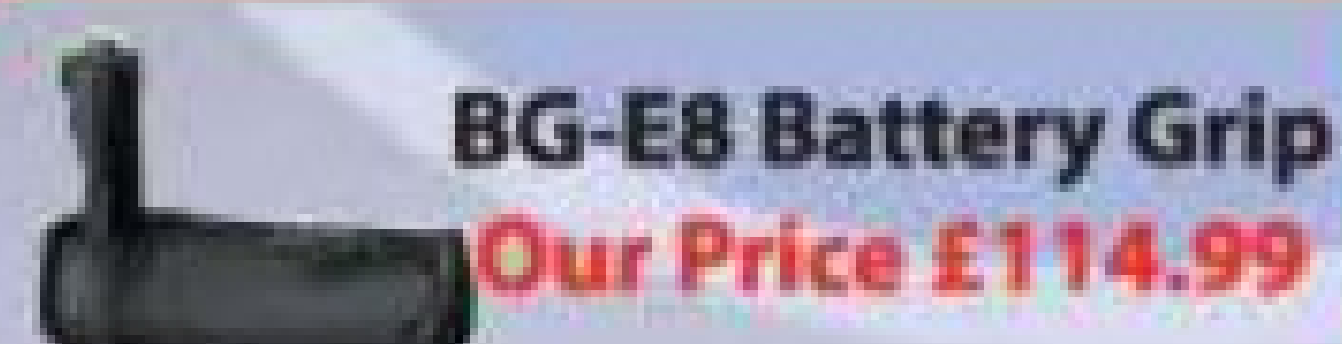
Body SRP £679.00
Lens sold separately

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- Scene Intelligent Auto mode
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- 3.7fps continuous shooting
- Wide-area 9-point AF
- 3.0" Vari-angle LCD Screen
- Basic+ and Creative Filters
- Built-in wireless flash control



Body Only: £644.99

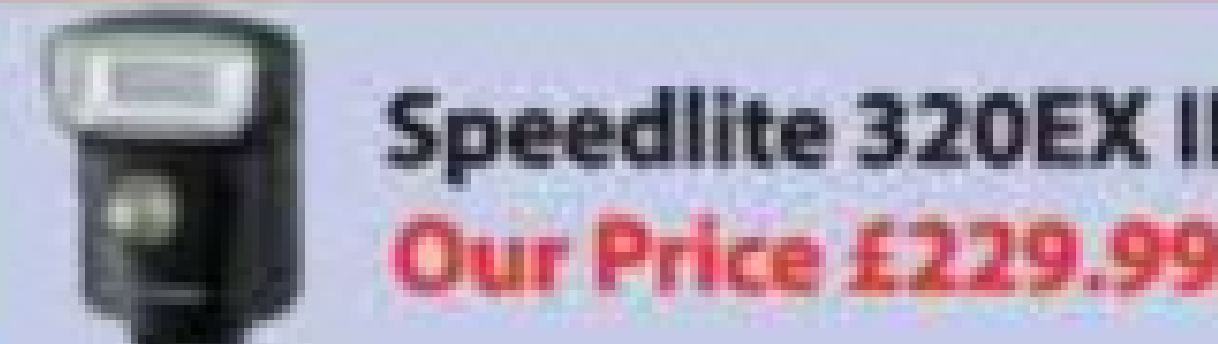
EOS 600D + 18-55mm IS £694.99 | EOS 600D 18-135mm IS £919.99



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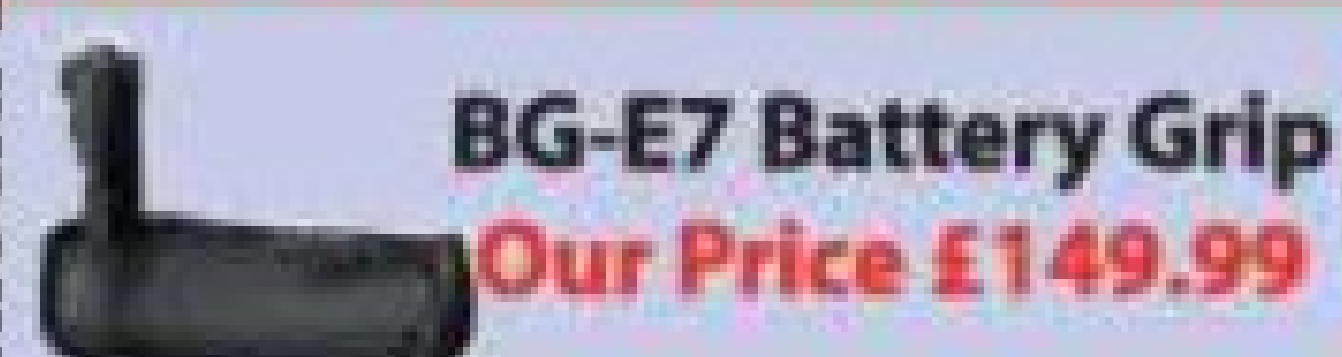
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Lens sold separately

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- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- iFCL metering system
- Dual "DIGIC 4"
- Full HD movie
- 3.0" Clear View II LCD
- Magnesium alloy body



Body Only: £1,239.99

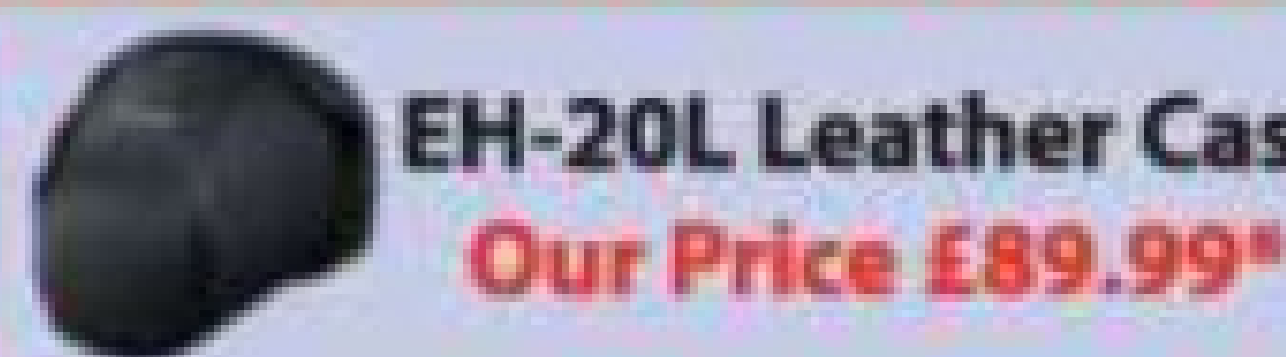
EOS 7D + 18-135mm IS £1,519.99 | EOS 7D + 15-85mm IS £1,784.99



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24mm f/2.8	£372.99
28mm f/1.8 USM	£393.99
28mm f/2.8	£165.99
35mm f/1.4L USM	£1,159.99
35mm f/2.0	£219.99
50mm f/1.2 L USM	£1,269.00
50mm f/1.4 USM	£299.99
50mm f/1.8 II	£94.99
50mm f/2.5 Macro	£234.99
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MP-E 65mm f/2.8	£849.99
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100mm f/2.8 USM Macro	£439.99
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TSE 24mm f/3.5L II	£1,724.99
TSE 45mm f/2.8	£1,129.99
TSE 90mm f/2.8	£1,129.99
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EF-S 15-85mm IS (Unboxed)	£549.00
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EF-S 18-135mm IS (Unboxed)	£269.99
EF-S 18-200mm f/3.5-5.6 IS	£414.99
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70-300mm f/4.5-5.6 DO IS USM	£1,139.99
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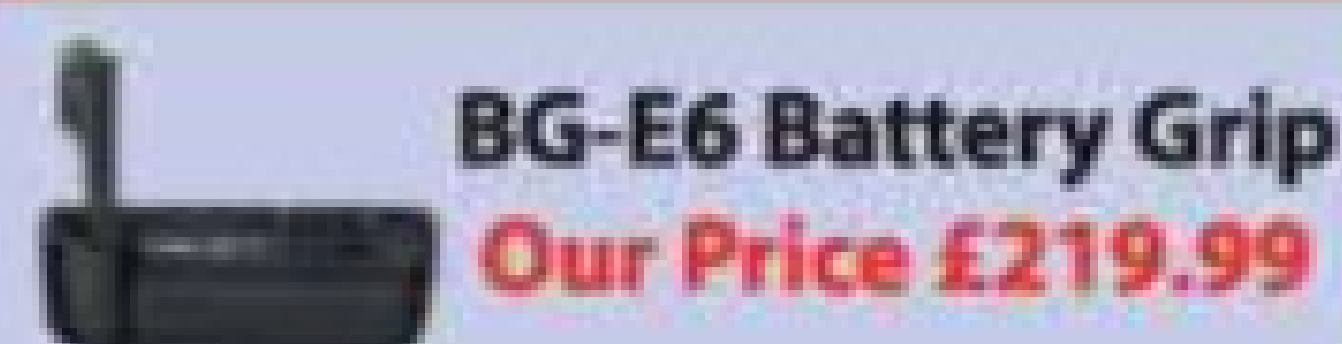


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Lens sold separately

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- Full HD movies
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- 9-point AF and 6 Assist AF points
- Magnesium alloy body



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EOS 1100D + 18-55mm IS £449.99

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Body Price £534.99
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Body Price £819.99
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Lens sold separately

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- HDR Imaging
- SD XC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

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+ 4GB SDHC Memory Card & Nikon SLR BAG VA2201BB £669.99

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F-D 85mm f1.8D	£314.99	AF-S 17-55mm f/2.8G IF-ED	£1,079.99	TC-20E III 2.0x AF-S Teleconverter	£414.99

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- Twin SD memory card slots
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D300s + 18-200mm VR II £1,679.98

Nikon D700

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CS-P06 case for P7000	£19.99
CS-P07 case for P300	£39.99
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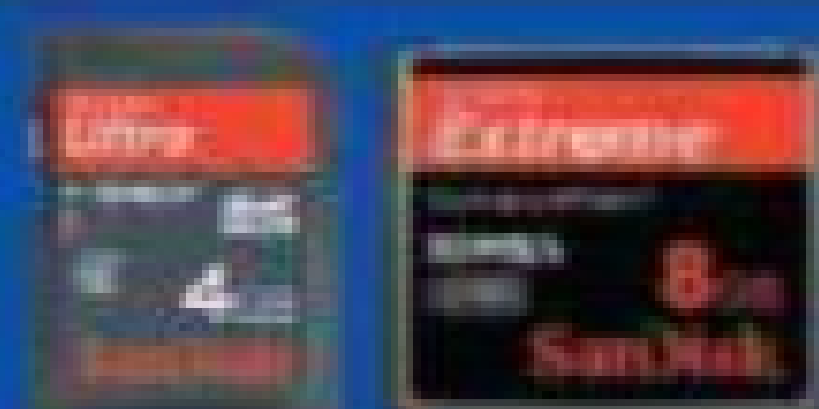
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Digital
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Ink Test Winner



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T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 38ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
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T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
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T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£94.99 set of 8	Check Website.	Photo R2400
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T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
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T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0712/3/4, each	£8.99 5.6ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
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T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
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T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/525WD/620FW, BX305F/320FW
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+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Canon 550D:	£99.99
+1x LP-E8: £114.99 +2x LP-E8: £129.99	
For Nikon D80/D90:	£94.99
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700:	£129.99
+1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99	
For Sony A200/A350:	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

BATTERIES & CHARGERS

Standard Rechargeables	
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99 £9.99

ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium	
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 £5.99

Universal Charger	
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£19.99

Li-Ion Charger	
A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

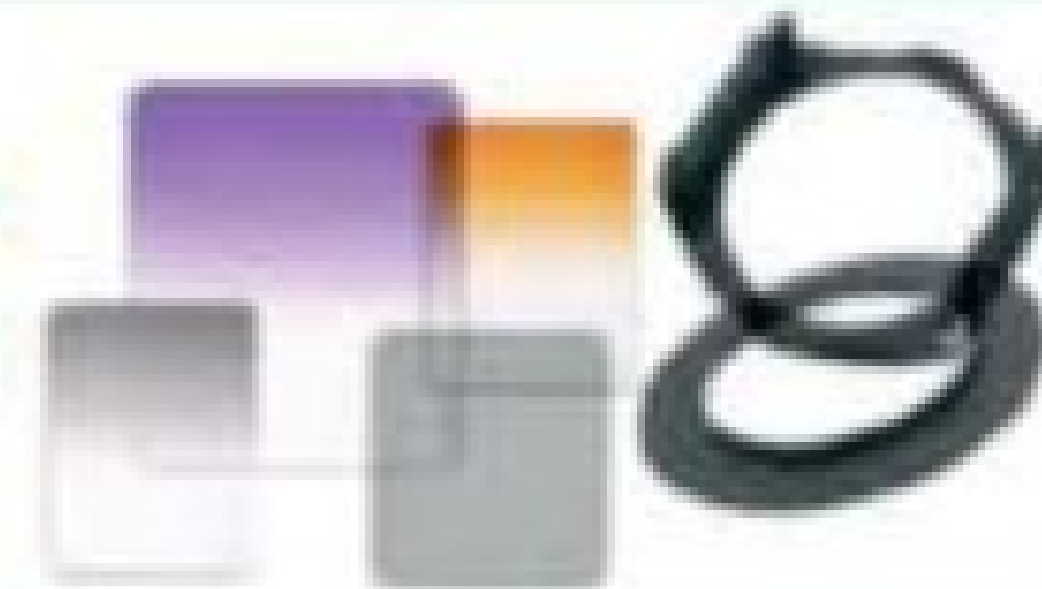
Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



£39.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.8	£9.99
ET-65B Canon 70-300/4-5.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	<



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FLASH GUNS

Nissin

20 free Energizer batteries
with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.



~~£239.99~~ **£199**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

Nissin Di466 Speedlite

An advanced versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.99~~ **£79**

Metz

20 free Energizer batteries
with every Metz Flashgun

**2011
METZ
RANGE**

Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£84.99**
Metz 44 AF-1 **£159.99**
Metz 50 AF-1 **£199.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk



Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.99

TTL Flash Cord Coiled **£24.99**
TTL Flash Cord Straight **£29.99**

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.99



Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99



STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo **£59.99**
28" Apollo **£121.99**
45" Halo **£104.99**

Westcott 28" Apollo Flash Kit

Including shoe mount, 28" Apollo and light stand. **£134.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver **£18.99**
43" Umbrella White **£18.99**
43" Umbrella White/Black **£21.99**

Westcott 28" Umbrella Flash Kit

Including shoe mount, umbrella and light stand. **£64.99**

Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand. **£84.99**

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite **NEW £49.99**

38cm Ezybox Hotshoe **£89.99**

38cm Ezybox Hotshoe Kit **£169.99**

54cm Ezybox Hotshoe **£109.99**

54cm Ezybox Hotshoe Kit **£169.99**

76cm Ezybox Hotshoe **£129.99**

76cm Ezybox Hotshoe Kit **£209.99**

Handle Extendable 24-48cm **£21.99**

Handle Extendable 65-150cm **£29.99**

Diffuser Masks 38cm **£39.99**

Diffuser Masks 54cm **£41.99**

Clamp with spigot **£12.99**

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. Available individually, or as kits containing light stand and umbrella.

TiltHead For Single Flashgun **£16.99**

TiltHead Umbrella Kit **£89.99**

TriFlash For 1-3 Flashguns **£39.99**

TriFlash Umbrella Kit **£95.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**

EzyBalance 50cm **£29.99**

XpoBalance 38cm **£34.99**

Full Lastolite range available.

CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20

£128

Sling-O-Matic 20

£126

Digital Holster 50 V2.0

£66

Airport International V2.0

£258

Streetwalker

£109

Urban Disguise 50 V2.0

£141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, or Black & Black.

The Hadley Pro **£149.99**

The 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 **£229.99**
Billingham 335 **£239.99**
Billingham 445 **£259.99**
Billingham 555 **£289.99**

More Billingham Bags

NEW Billingham f2.8 **£139.99**
NEW Billingham f1.4 **£156.99**
The Hadley Digital **£99.99**
The Packington **£224.99**
The Classic 550 **£474.99**

Billingham Accessories

Superflex Inserts (all) **£12.99**
Shoulder Pads **£17.99**
Tripod Straps **£15.99**

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 **£229.99**
Billingham 207 **£249.99**
Billingham 307 **£269.99**

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£89.99**
Expedition 5X **£104.99**
Expedition 6X **£119.99**
Expedition 7X **£149.99**
Expedition 8X **£169.99**
Expedition 9X **£189.99**



Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!



Velocity 6X **£29.99**
Velocity 7X **£39.99**
Velocity 8X **£44.99**
Velocity 9X **£49.99**
Velocity 10X **£59.99**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£12.99**
Lens Case Pro 50 **£11.99**
Lens Case Pro 100 **£12.99**
Lens Case Pro 200 **£13.99**
Flash Case Medium **£10.99**
Flash Case Large **£11.99**
Rain Cover Medium **£19.99**
Rain Cover Large **£23.99**
MAS Belt Medium **£19.99**



Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£62.99**
SpeedPack 85 **£82.99**



LIGHT METERS

SEKONIC

L758DR DigitalMaster

£439.99

L398A Deluxe III

£134.99

L208 TwinMaster

Analogue, incident and reflected, ambient light only. **£74.99**

L308S FlashMate

Digital, incident and reflected, ambient and flash light. **£149.99**

L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head. **£219.99**

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head. **WAS £199.95**
£169.95

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.

Receiver & Transmitter **£49.99**

Extra Receivers **£34.99**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.

Receiver & Transmitter **£24.99**

Extra Receivers **£14.99**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.

Receiver & Transmitter **£29.99**

Extra Receivers **£19.99**

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560
also available soon!
Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked. **£284**
£299

2x Plus II

£284
£299

1x MiniTT1

£699
£499



CAMERA STRAPS

Spider Holster

Black Widow **£39.99**
Pro Kit **£109.99**
Pro Dual Kit **£189.99**

Sun Sniper

One Steel **£39.99**
Pro **£49.99**
Double **£59.99**
£129.99

Black Rapid

RS-7 Curve **£49.99**
RS-W1 Women **£49.99**
RS-SPORT **£59.99**



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TRIPODS, MONOPODS & HEADS

Fantastic Tripod Package Deals !!!

XDB Package
496RC2 Ball Head
190XDB Aluminium Tripod
RRP: £164.95
Deal Price:
£99.95
While Stocks Last !!!

XPROB Package
804RC2 Three Way Ball Head
055XPROB Aluminium Tripod
RRP: £259.95
Deal Price:
£159.95
While Stocks Last !!!

MANFROTTO TRIPODS

190XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £111.95	055XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £127.95
190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £231.95	190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £239.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £263.95	055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £279.95

MANFROTTO MONOPODS

MM294A3 Monopod Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £34.95	MM294A4 Monopod Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £39.95	695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £143.95
679B Monopod Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.95	680B Monopod Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £47.95	681B Monopod Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £49.95

MANFROTTO HEADS

492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £31.95	234 Tilt Head Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	234RC Tilt Head with RC2 quick release Weight: 0.27kg Load: 2.5kg £26.95
494 RC2 Ball Head with RC2 quick release Weight: 0.32kg Load: 4.0kg £46.95	496 RC2 Ball Head with RC2 quick release Weight: 0.46kg Load: 6.0kg £54.95	498 RC2 Ball Head with RC2 q/release Weight: 0.67kg Load: 8.0kg £84.95
324RC2 Grip Action Ball Head with RC2 q/r Weight: 0.4kg Load: 3.5kg £99.95	NEW MH054-Q2 Magnesium Ball Head with RC2 q/r Weight: 0.6kg Load: 10.0kg £149.95	468MG RC2 Hydrostatic Ball Head magnesium, with RC2 q/r Weight: 0.65kg Load: 10.0kg £199.95
804 RC2 Pan / Tilt with RC2 quick release Weight: 0.79kg Load: 4.0kg £58.95	808 RC4 Pan / Tilt with RC4 quick release Weight: 1.42kg Load: 8.0kg £104.95	410 Geared Head with RC4 quick release Weight: 1.22kg Load: 5.0kg £149.95
056 3D Head non quick-release 1/4" thread Weight: 0.79kg Load: 3.0kg £29.95	460MG 3D Head magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg £69.95	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds. Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £119.99	AltaPRO 264AT Tripod Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £129.99
AltaPRO 283CT Tripod Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £249.99	AltaPRO 284CT Tripod Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column. Weight: 1.80kg Load: 8.0kg Folded: 53cm Height: 160cm £269.99

Package Deals

Alta+ 203AP £79.99 (Alta+ 203 Tripod & PH12 Head)	Alta+ 263AP £129.99 (Alta+ 263 Tripod & PH32 Head)
Alta+ 204AP £89.99 (Alta+ 204 Tripod & PH12 Head)	Alta+ 264AP £139.99 (Alta+ 264 Tripod & PH32 Head)
Alta+ 233AP £99.99 (Alta+ 233 Tripod & PH22 Head)	
Alta+ 234AP £109.99 (Alta+ 234 Tripod & PH22 Head)	
Alta+ 235AP £119.99 (Alta+ 235 Tripod & PH22 Head)	

The Vanguard Alta+ range feature a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS

AP284 Monopod Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £39.99	AP324 Monopod Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £46.99	CP284 Monopod Carbon Fibre 4-section legs Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm £99.99
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VANGUARD HEADS

SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg £39.99	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg £49.99	SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £64.99
PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg £34.99	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg £64.99	GH100 Pistol Grip New for 2011, award-winning pistol grip ball head. Weight: 0.75kg Load: 6.0kg £89.99
PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg £39.99	PH32 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.42kg Load: 5.0kg £69.99	This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

KOOD

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.99

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.99

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.99

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.99

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NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hahnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.
Weight: 1.2kg Max Load: 4.0kg
Folded: 56cm Max Height: 142cm

Hahnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.
Weight: 1.9kg Max Load: 5.0kg
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer March 2010

NEW for 2011 Triad 40 Lite £49.99

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg
Load: 0.35kg
£14.99

Gorillapod SLR (GP2)
An sturdier gorillapod, designed to take an SLR camera
Weight: 0.16kg Load: 0.7kg
£29.99

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.99

Gorillapod FOCUS
Designed for professionals, is the strongest Gorillapod yet!
Weight: 0.5kg Load: 5.0kg
£92.99

Gorillapod Ball Head
For the SLR-ZOOM or FOCUS.
£39.99

TrekTech OPTERA

Trek Tech Optera 460
£39.99

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not spay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£27.99 £29.99

SHUTTER RELEASES

Hahnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

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RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

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TREKKING POLES

Trek Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II £94.99 £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO £164.99 £119.99

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £299.99 £219.99

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £25.99	MagMount STAR The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £29.99	MagMount PRO Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £59.99
MagAdapter Light £5.99	MagAdapter STAR £9.99	T-Pod Table-top tripod, complete with MagMount STAR ball head. £39.99

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Schneider 47 F5.6 Super	Angulon
Schneider 72 F5.6 Super	Angulon Mint box
Schneider Symar S	210 F5.6
Wista 5x4 field camera	£499
Rosewood	£499
BRONICA RF645 USED	RF645 + 65 F4 box
45 F4 + VF box	£369
BRONICA ETRS 645 USED	ETRS + WLF + 75 F2.8 E
+ 120 back box	£329
ETRS + 75 + 120 RFH	+ WLF
ETRS + WLF + 75 F2.8 EII	+ 120 back + plain prism
40 F4 E	£119
50 F2.8 E	£99
50 F2.8 PE	£199
75 F2.8 PE	£129
100-220 F4.8 M	£549
135 F4 PE	£249
150 F3.5 E	£99
150 F3.5 PE M-Box	£179
200 F4.5 PE M	£249
200 F4.5 PE	£179
200 F4.5 E	£99
E14 ext tube	£49
All 120 RFH	£49
Polaroid Back	£39
AEII Prism	£199
AEII Prism	£99
WLF Boxed	£49
Plain Prism E	£49
M bracket	£69

Speed Grip

Metz SCA 386

BRONICA SQ 6x6 USED

SQAI body	£299
SQAI + 80 + WLF + 120 back	+ plain prism
SQAI + 80 + WLF	+ 120 back
SQB + 80 + WLF	+ 120 back
SQA + 80 + WLF	+ 120 back
135W back M-box	£229
135N back M-box	£199
120 SQAI Back M-box	£89
120 SQA Back	£49
WLF	£69
50 F3.5 PS	£249
65 F4 PS Boxed	£199
65 F4 PS	£149
110 F4 PS Mac (1:4)	£279
135 F4 PS M	£279
150 F3.5 S	£99
150 F4 PS	£149
150 F4 PS M-Box	£199
180 F4.5 PS	£399
200 F4.5 S	£149
Auto bellows S box	£199
Polaroid back	£39
Plain Prism S Boxed	£99
AE Prism Early	£149
CDS Chimney	£99
ME Prism Finder	£129
Metz SCA 386	£49
Lens Hood 65-80	£20
Speedgrip	£79
Motorwinder	£199

BRONICA GS 6x7 USED

GS-1 Body Boxed	£179
100 F3.5 PG	£149
150 F4 PG M	£199
G18 Ext Tube Box	£79
Pro shade inc 82mm	£49
Polaroid Back	£39
Speed Grip	£89
AE Prism Finder G	£129
AE Rotary Prism	£249

CANON AF USED

EOS 1VHS body box	£499
EOS 1V	£399
EOS 3 body	£149
EOS 5 body	£79
EOS 50E body	£39
EOS 100 body	£39
EOS 300 body	£39
EOS 600 body	£39
EOS500 body	£39
EOS 500N body	£39
17-40 F4 L	£549
18-55 F3.5/5.6 box	£199
18-55 F3.5/5.6 IS	£99
18-55 F3.5/5.6	£79
18-135 F3.5/5.6 IS	£249
20-35 F3.5/4.5 USM	£199
24-70 F2.8 L box	£849/929
24-85 F3.5/4.5 U	£179
24-105 F4 L IS U	£649
28-90 F4.5/5.6	£79
28-105 F3.5/4.5 U	£169
28-135 F4.5/5.6	£239
28-200 F3.5/5.6 USM	£249
28-300 F3.5/5.6 L M-box	£1699
28-300 F3.5/5.6 L	£999
35 F2 M-box	£199
35-70 F3.5/4.5	£69
50 1.8 MKII	£59
60 F2.8 EFS M	£279
70-200 F2.8 L IS	£1399
70-200 F4 L U	£449
70-300 F4/5.6 IS U M	£329
75-300 F4.5/5.6 MKIII M	£89
80-200 F4.5/5.6 II	£69
90-300 F4.5/5.6	£79
100 F2 U M	£329
100-300 F4.5/5.6 U M	£149
180 F3.5 L U box	£899
200 F2.8 U I	£579
300 F2.8 IS L U	£4399
300 F2.8 L	£1999
300 F4 IS U L M-box	£999
300 F4 IS U L	£949
400 F5.6 L	£949
500 F4 U IS L M	£5699
Tripod mount A(B) box	£149
NCE2 charger	£149
Angle finder C	£139
PB-E2 EOS1/1V/3 drive	£99
BP-200 grip	£99
8P-50 grip	£55

SIGMA CAP USED

8-16 F4.5/5.6 DC box	£429
10-20 F3.5 EX	£429
18-50 F2.8 EX DC	£239
18-125 F3.8/5.6 OS	£249
18-125 F3.8/5.6	£179
18-200 F3.5/5.6	£149
28-70 F2.8 EX DG	£179
28-135 F3.5/5.6	£89
28-300 F3.5/6.3 DG mac	£199
50-500 F4/6.3 EX DG box	£599
70-200 F2.8 EX	£449
105 F2.8 EX DG	£329
120-300 F2.8 EX DG	£1399
150 F2.8 EX DG mac M	£429
170-500 F5/6.3	£449

OTHER CAF USED

TAM 11-16 F4.5/5.6 Dill	£269
TAM 17-50 F2.8 XR Dill	£249
TAM 24-135 F3.5/5.6	£149
TAM 28-300 VC M-box	£279
TAM 28-300 XR Dill box	£169
TAM 55-200 F4 Dill	£49
TAM 70-300 F4/5.6 Di	£99
TAM 90 F2.8 Di	£269
TOK 16-50 F2.8 ATX M	£449
Teleplus 2x Pro 300 DG	£139
Teleplus 2x MC7	£69

CANON FLASH USED

220EX	£69
380EX	£99
430EX	£139
540EX box	£79
550EX box	£179

580EX

580EXII box

ML-3 ring not digital

LC-4 set

CANON FD USED

F1 body early	£199
A1 body	£79
T90 Body	£79
T70 Body	£39
AE-1 P Chr	£69
24 F2.8	£69
28 F2.8	£39
35-70 F3.5/4.5	£39
35-70 F4	£20
50 F1.8	£39
50 F3.5 Macro	£99
50 F3.5 Mac + Tube	£149
70-150 F4.5	£29
70-210 F4	£69
80-200 F4	£69
100 F4 Macro + tube	£299
100-300 F5.6	£99
135 F3.5	£29
300 F4 hood/ filter	£179
1.4x A Extender	£99
2X A Extender	£99
2X B Extender	£69
Life Size adapt Fits FD 50mm	£29
F3.5 Macro	£29
Angle Finder B	£69
TOK 60-300 F4/5.6	£69
Auto Bellows Boxed	£79
AE Powerwinder FN	£79
Winder A	£29

CANON FLASH USED

244T	£29
277T	£39
299T	£49
300TL	£49

CONTAX RF USED

G1 body Titanium	£199
35-70 F3.5/5.6 blk box	£449
90 F2.8 Silv	£149
TLA30 flash	£39

CONTAX SLR USED

167MT body	£99
180 F2.8 AE	£399

FUJI MED FORMAT USED

GX619 inc 90, filter

viewfinder

250 F5.6 GX680

HASSELBLAD XPAN USED

XPan 1 body

90 F4 lovely

HASSELBLAD 6x6 USED

503CW chr + 80 F2.8 CF

+ A12

500CM + 80 CF + A12

PM90 prism

WLF early

A12 late black

Polaroid Back 100

50 F4 CF FLE

50 F4 black T*

80 F2.8 CB

100 F3.5 CF opt blem

135 F5.6 CF + mac bell

150 F4 CFI M

150 F4 CFI

150 F4 CF

150 F4 black T*

150 F4 chrome

160 F4.8 CB M-box

Teleplus 2x conv

LEICA M/COMPACT USED

M6 blk TTL 0.85

M6 blk TTL 0.72

M6 blk box

CL body

90 F2 blk

SF-20 blk box

CF Flash

Minilux Zoom

LEICA SLR USED

R45 body blk

R4 body chr

LIGHTMETERS USED

Minolta 5 spot attach

Minolta Flashmeter V

Minolta Autometer VF

Sekonic L308S

Sekonic Flashmate

MAMIYA 645 USED

645 Pro TL + 80 + RFH

+ plain prism

645 Pro TL inc 80 F2.8 N +

FE401 Prism + Pro Winder

645 Pro SV Kit inc 80 F2.8 N

+ SV Prism + 120 RFH

+ Winder Box

645 Pro + 80 F2.8 N

+ 120 RFH + FE401

645 Pro TL Body

645 Pro Body

28 F2.8 N M-Box

50 F4 Shift M-Box

50 F4 Shift

55 F2.8 N

70 2.8 C leaf

80 F2.8 N

105-210 F4.5 ULD C

110 F2.8 N

150 F3.5 N

150 F4 C

210 F4 N M

210 F4 C

300 F5.6 N ULD-C M

fordes

photographic

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4/3rds/Micro 4/3rds Lenses

Olympus 14-42mm F3.5-5.6 Zuiko	E++ £59
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £249
Olympus 18-180mm F3.5-6.3 Zuiko	E+ / E++ £279
Panasonic 25mm F1.4 Summilux D	Mint- £699
Olympus 35mm F3.5 Macro Zuiko	Mint- £149
Olympus 40-150mm F4-5.6 Zuiko	Mint- £89
Olympus 50-200mm F2.8-3.5 SWD	Mint- £749
Olympus 50mm F2 ED Macro Zuiko	E++ / Mint- £349 - £379
Olympus 8mm F3.5 FishEye Zuiko D	Mint- £549
Olympus EX25 Extension Tube	Mint- £99

Canon EOS



EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen / E+ £99
EOS 30 Body + BP300 Grip	E++ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD + VG10 Grip	E++ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E++ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 + 28-90mm	E++ £49
EOS 300 Body Only	E+ / E++ £20 - £29
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000V Body Only	E++ £25
EOS 3000V + 28-90mm	E++ £49
EOS 3000V Body Only	E++ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £39
EOS 600 + 28-70mm EF	As Seen £39
EOS 600 + Databack	E+ £29 - £45
EOS 600 Body Only	As Seen / E+ £15 - £39
14mm F2.8 L USM	E++ £1,000
15-85mm F3.5-5.6 IS USM	Mint- £499
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	E++ £199
24mm F2.8 EF	E++ £239 - £289
24mm F3.5 L TSE	E+ £799
24-85mm F3.5-4.5 USM	E+ / E++ £129 - £149
28-105mm F3.5-4.5 USM	E- £199
28-105mm F3.5-4.5 USM II	E+ £129
28-105mm F4-5.6 USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,599
35-70mm F3.5-4.5 A	E++ £229
35-105mm F3.5-4.5 EF	E++ £69
50mm F1.8 EF Mk1	E++ £149
70-200mm F2.8 L IS USM	E+ £1,049
70-200mm F2.8 L USM	E+ £749
70-300mm F4.5-5.6 DO IS USM	E+ £629
180MM F3.5 L Macro USM	E++ / Mint- £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £4,199
300mm F2.8 L USM	E+ £1,950
Canton 500mm F8 Reflex	E++ £59
Leica 50mm F2 R 3cam	E+ £229
Samyany 500mm F6.3 Reflex	E++ £129
Sigma 17-35mm F2.8-4 EX DG HSM	E++ £159
Sigma 18mm F3.5 AF	Unused £99
Sigma 18-35mm F3.5-4.5 AF	Unused £79
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 18-125mm F3.5-5.6 DC	Mint- £99
Sigma 20mm F1.8 EX DG	Mint- £299
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-80mm F3.5-5.6 Asph	Unused £39
Sigma 28-105mm F4-5.6 APO AF	E++ £69
Sigma 30mm F1.4 EX DC HSM	Unused £269
Sigma 50-500mm F4-6.3 APO DG HSM	E++ £2,999
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F2.8 APO	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 APO	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 APO AF	E++ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 APO Macro Super	E++ £1,119
Sigma 70-300mm F2.8 EX DG Macro	Mint- £269
Sigma 75-300mm F4.5-5.6 APO AF	E+ £69
Sigma 100-300mm F4.5 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ / Unused £179 - £219
Sigma 150-500mm F5.6-6.3 APO DG OS	E++ £679
Sigma 170-500mm F5-6.3 APO	E++ £349
Sigma 300mm F4 APO	E++ / Unused £199 - £259
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 APO AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £499
Tamron 17-50mm F2.8 XR Di II	Mint- £249
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint- £349
Tamron 200-400mm F5.6 AF LD	E++ £249
Tamron 200-500mm F5.6-6.3 Di LD AF	E++ £849
Zeiss 25mm F2.8 Distagon ZS	E++ £549

EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen / E+ £99
EOS 30 Body + BP300 Grip	E++ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD + VG10 Grip	E++ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E++ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 + 28-90mm	E++ £49
EOS 300 Body Only	E+ / E++ £20 - £29
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000V Body Only	E++ £25
EOS 3000V + 28-90mm	E++ £49
EOS 3000V Body Only	E++ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £39
EOS 600 + 28-70mm EF	As Seen £39
EOS 600 + Databack	E+ £29 - £45
EOS 600 Body Only	As Seen / E+ £15 - £39
14mm F2.8 L USM	E++ £1,000
15-85mm F3.5-5.6 IS USM	Mint- £499
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	E++ £199
24mm F2.8 EF	E++ £239 - £289
24mm F3.5 L TSE	E+ £799
24-85mm F3.5-4.5 USM	E+ / E++ £129 - £149
28-105mm F3.5-4.5 USM	E- £199
28-105mm F3.5-4.5 USM II	E+ £129
28-105mm F4-5.6 USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,599
35-70mm F3.5-4.5 A	E++ £229
35-105mm F3.5-4.5 EF	E++ £69
50mm F1.8 EF Mk1	E++ £149
70-200mm F2.8 L IS USM	E+ £1,049
70-200mm F2.8 L USM	E+ £749
70-300mm F4.5-5.6 DO IS USM	E+ £629
180MM F3.5 L Macro USM	E++ / Mint- £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £4,199
300mm F2.8 L USM	E+ £1,950
Canton 500mm F8 Reflex	E++ £59
Leica 50mm F2 R 3cam	E+ £229
Samyany 500mm F6.3 Reflex	E++ £129
Sigma 17-35mm F2.8-4 EX DG HSM	E++ £159
Sigma 18mm F3.5 AF	Unused £99
Sigma 18-35mm F3.5-4.5 AF	Unused £79
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 18-125mm F3.5-5.6 DC	Mint- £99
Sigma 20mm F1.8 EX DG	Mint- £299
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-80mm F3.5-5.6 Asph	Unused £39
Sigma 28-105mm F4-5.6 APO AF	E++ £69
Sigma 30mm F1.4 EX DC HSM	Unused £269
Sigma 50-500mm F4-6.3 APO DG HSM	E++ £2,999
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F2.8 APO	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 APO	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 APO AF	E++ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 APO Macro Super	E++ £1,119
Sigma 70-300mm F2.8 EX DG Macro	Mint- £269
Sigma 75-300mm F4.5-5.6 APO AF	E+ £69
Sigma 100-300mm F4.5 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ / Unused £179 - £219

EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen / E+ £99
EOS 30 Body + BP300 Grip	E++ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD + VG10 Grip	E++ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E++ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 + 28-90mm	E++ £49
EOS 300 Body Only	E+ / E++ £20 - £29
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000V Body Only	E++ £25
EOS 3000V + 28-90mm	E++ £49
EOS 3000V Body Only	E++ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £39
EOS 600 + 28-70mm EF	As Seen £39
EOS 600 + Databack	E+ £29 - £45
EOS 600 Body Only	As Seen / E+ £15 - £39
14mm F2.8 L USM	E++ £1,000
15-85mm F3.5-5.6 IS USM	Mint- £499
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	E++ £199
24mm F2.8 EF	E++ £239 - £289
24mm F3.5 L TSE	E+ £799
24-85mm F3.5-4.5 USM	E+ / E++ £129 - £149
28-105mm F3.5-4.5 USM	E- £199
28-105mm F3.5-4.5 USM II	E+ £129
28-105mm F4-5.6 USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,599
35-70mm F3.5-4.5 A	E++ £229
35-105mm F3.5-4.5 EF	E++ £69
50mm F1.8 EF Mk1	E++ £149
70-200mm F2.8 L IS USM	E+ £1,049
70-200mm F2.8 L USM	E+ £749
70-300mm F4.5-5.6 DO IS USM	E+ £629
180MM F3.5 L Macro USM	E++ / Mint- £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £4,199
300mm F2.8 L USM	E+ £1,950
Canton 500mm F8 Reflex	E++ £59
Leica 50mm F2 R 3cam	E+ £229
Samyany 500mm F6.3 Reflex	E++ £129
Sigma 17-35mm F2.8-4 EX DG HSM	E++ £159
Sigma 18mm F3.5 AF	Unused £99
Sigma 18-35mm F3.5-4.5 AF	Unused £79
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 18-125mm F3.5-5.6 DC	Mint- £99
Sigma 20mm F1.8 EX DG	Mint- £299
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-80mm F3.5-5.6 Asph	Unused £39
Sigma 28-105mm F4-5.6 APO AF	E++ £69
Sigma 30mm F1.4 EX DC HSM	Unused £269
Sigma 50-500mm F4-6.3 APO DG HSM	E++ £2,999
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F2.8 APO	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 APO	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 APO AF	E++ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 APO Macro Super	E++ £1,119
Sigma 70-300mm F2.8 EX DG Macro	Mint- £269
Sigma 75-300mm F4.5-5.6 APO AF	E+ £69
Sigma 100-300mm F4.5 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ / Unused £179 - £219

Sigma 17-35mm F2.8-4 EX DG HSM	E++ £159
Sigma 18mm F3.5 AF	Unused £99
Sigma 18-35mm F3.5-4.5 AF	Unused £79
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 18-125mm F3.5-5.6 DC	Mint- £99
Sigma 20mm F1.8 EX DG	Mint- £299
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-80mm F3.5-5.6 Asph	Unused £39
Sigma 28-105mm F4-5.6 APO AF	E++ £69
Sigma 30mm F1.4 EX DC HSM	Unused £269



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24mm F2.8 AFD	E++ £249
24-50mm F3.3-4.5 AFN	E++ £109
24-85mm F2.8-4 AFD	E+ / E++ £249 - £329
24-85mm F3.5-4.5 G AFS	E+ / E++ £149 - £249
24-120mm F3.5-5.6 ED AFD As Seen / E+	£79 - £125
24-120mm F3.5-5.6 G AFS ED VR	E++ £249
28mm F2.8 AFD	E++ £175
28-70mm F3.5-4.5 AFD	E+ / E++ £79 - £99
28-80mm F3.5-5.6 AFD	E+ / E++ £45 - £49
28-80mm F3.5-5.6 AFG	E+ £39
28-100mm F3.5-5.6 AFG	E++ £49
28-105mm F3.5-4.5 AFD	E++ £129 - £159
35-70mm F3.3-4.5 AF	E+ / E++ £39
50mm F1.8 AF	E+ £59
60mm F2.8 AFD Micro	Mint- £259
70-200mm F2.8 G AFS ED VR	Exc / Mint- £849 - £1,149

70-210mm F4 AF	E+ / E++ £169 - £249
70-210mm F4-5.6 AFN	E++ £79 - £89
70-300mm F4-5.6 AFG	E+ / Mint- £49 - £79
70-300mm F4-5.6 ED AFD	E+ / Unused £139 - £229
80-200mm F2.8 ED AF	E+ £349
80-200mm F2.8 ED AFD	E+ £399
80-400mm F4.5-5.6 AFD VR	E+ £749
85mm F1.4 AFD	E++ / Mint- £699 - £729
200mm F2.8 G AFS VR	Mint- £2,749
300mm F4 AFS FEED	E++ £849
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 15-30mm F3.5-4.5 EX DG	E+ £189
Sigma 20mm F1.8 EX DG	E++ £299 - £349
Sigma 20-40mm F2.8 EX DG	Unused £225
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 24-70mm F2.8 EX DG	E++ £219
Sigma 24-70mm F3.5-5.6 D Asph	E+ £39
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX	E++ £159
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50mm F2.8 EX DG Macro	E+ £149
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F3.5-4.5 Apo	E+ £49
Sigma 70-210mm F4-5.6 UC AF	Mint- £69
Sigma 70-300mm F4-5.6 Apo	E++ £109
Sigma 70-300mm F4-5.6 DL Macro	E+ £49
Sigma 100-300mm F4 EX APO	E++ £499
Tamron 28-75mm F2.8 XR Di	E+ £249
Tamron 28-200mm F3.8-5.6 AF	E+ £59
Tamron 28-300mm F3.5-6.3 XR Di	E++ £199
Tokina 12-24mm F4 ATX PRO SD	Mint- £369
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399
Vivitar 28-70mm F2.8 Series 1	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
Sigma 2x Apo EX Converter	Unused £129
TC-14EII Converter	Mint- £239
TC-20E Converter	E+ £99
TC16A Teleconverter	Unused £99
Triplex Extension Tube Set AF	E++ £49
Kenko Extension Tube Set AF DG	E++ £69
MF21 Multi Control Back	E+ / Unused £25 - £59
MF21 Databack (F5)	Unused £99
MH15 Quick Charger + MN15 Batt.	E++ £59
MH30 Charger Unit	E+ £49
PF2 Focus Stage	E+ £89
SC17 Flash Cord	E++ / Mint- £35
SD-8A Battery Pack	E++ £39
SK-6 Bracket	E++ £79
R1-C1 Speedlight Commander Set	Mint- £449
SB21B Ringflash	E++ £149 - £179
SB23 Speedlight	E++ £35
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ / E++ £69 - £75
SB28DX Speedlight	E+ £89
SB29 Speedlight	E+ £179
SB29S Macro Speedlight	Mint- £199
SB50DX Speedlight	E+ / Mint £79
SB80DX Speedlight	E++ / Mint- £129

35-135mm F3.5-4.5 AIS	E+ £129
43-86mm F3.5 AI	As Seen £39
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	Exc £59
45mm F2.8 P	Unused £399
50mm F1.4 AIS	E++ £169
50mm F1.8 AI	E++ £79
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	E+ £145 - £149
55mm F3.5 AI Micro	As Seen £59
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	As Seen / Unused £39 - £195
85mm F1.8 Non AI	E++ £299
100-300mm F5.6 AIS	E+ £179
105mm F2.5 AIS	E+ £149 - £169
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 AI	E++ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 FEED AIS	E+ £1,999
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E++ £499
300mm F4.5 AI	E+ £149
300mm F4.5 Non AI	E+ £125
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Arsat 35mm F2.8 PC Shift	E+ £149
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Zeiss 28mm F2 Distagon ZF	Mint- £749
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SBE Speedlight	E++ £10 - £15
SC12 Flash Cord	Unused £30
SC17 Flash Cord	E+ / E++ £25 - £35
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	Mint £35
SR2 Ring Light Unit	E++ £49

Olympus OM Series	
OM4Ti Black + 50mm F1.8	E++ £299
OM4Ti Black Body Only	E+ £99
OM4Ti Titanium Body Only	E+ £99
OM4 Black + 50mm F1.8	Exc / E++ £149 - £199
OM4 Black Body + Databack	E+ £149
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black + 50mm F1.8	E+ £119
OM2SP Black Body Only	E+ £109 - £119
OM2N Black + 50mm F1.8	E+ £89
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8	E+ £79 - £99
OM2N Chrome Body Only	Exc / Mint- £59 - £99
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM1 Chrome Body Only	E+ £69
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8	E+ / E++ £39 - £69
OM10 Chrome Body + M/Adapter	E+ £39
OM10 Chrome Body Only	E+ / E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
21mm F3.5 Zuiko	E+ £229 - £299
28mm F3.5 Zuiko	E+ £49
28-48mm F4 Zuiko	E+ £85
35mm F2.8 Zuiko Shift	E+ / E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £89 - £99
50mm F1.8 Zuiko	E+ £25
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E++ £199 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	E+ £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
85-250mm F5 Zuiko	E+ £129
135mm F4.5 Macro Zuiko	E+ / E++ £119 - £139
135mm F4.5 Zuiko Macro	E++ £249
180mm F2.8 Zuiko	E+ £349
300mm F4.5 Zuiko	E+ / E++ £99 - £149
400mm F6.3 Zuiko	E++ / Mint- £599
P280 Flash	E+ £49 - £79
T18 Ringflash	E+ £75
T18 Flash	E+ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ / E++ £15 - £55
T32 Flash	E+ / E++ £15 - £55
T45 Hammerhead Flash	E++ £175

Nikon Manual	
NASA F Photomic FTN + 50mm F1.4	E++ £1,999
NASA F Photomic FTN + 50mm F1.4 Non AI E+	£1,799
NASA F2S Black + Drive + 55mm F3.5	E+ £2,399
National Guard Nikkormat F5 + 50/2	E+ £479
NYPD F Photomic + 50mm F2	E+ £629
NYPD Nikkormat FTN + 135/3.5	E++ £429
Terence Spenser F Photomic + 135/3.5	E+ £1,349
Terence Spenser F Photomic F + F36 Drive + 50mm F2	Exc £1,599
F3AF Body Only	E+ £299
F3HP + MD4 Motor Drive	E+ / E++ £199 - £499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E+ £149 - £239
F3 + MD4 Motor Drive	E+ £149 - £199
F3 Body Only	E+ / Mint- £99 - £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint- £129 - £750
F2S Black Body Only	E+ £149 - £199
F2 Photomic Black Body Only	E+ / Mint- £199 - £399
F2 Photomic Chrome Body Only	E+ £149 - £165
F Photomic FTN + 50mm F1.4 Non AI	As Seen £179
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	E+ / E++ £125 - £199
FM2N Chrome Body Only	E+ / E++ £79 - £199
FM Black Body Only	E+ £99
FM Chrome Body Only	E+ / E++ £95
FE2 Black Body Only	E++ £149
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Chrome Body Only	E+ £59 - £85
FG20 Chrome Body Only	E+ £59
EM + 50mm F1.8 E	E+ £75
EL Black Body Only	E+ £49 - £59
FT + 50mm F2 Non AI	E+ £79
FT2 Black Body Only	E+ £59
FTN Black Body Only	As Seen £39
7.5mm F5.6 Fisheye	E++ £499
24mm F2.8 AIS	E++ / Unused £199 - £450
28mm F2.8 Series E	E+ / Unused £65 - £150
28mm F3.5 AI	E+ £69 - £89
28mm F3.5 PC Shift	E+ £299
28mm F4 PC Shift	Mint- £369
35mm F2 AIS	Mint £450
35mm F2.8 PC Shift	E+ / Mint- £249 - £349
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E+ £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149

Pentax 645 Series	
645N Complete	E+ / E++ £449 - £549
645N + 45-85mm FA	E++ £749
645N + 80-160mm	E+ £749
645 Complete	E+ £279 - £299
645 + 45-85mm	E+ £469
35mm F3.5 A	E+ £389
45mm F2.8 A	E++ £199 - £249
45-85mm F4.5 FA	E+ £649
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
80-160mm F4.5 FA	E+ £699
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown £229
200mm F4 A	E+ £129
300mm F4 ED (IF) FA*	E++ £1,250
2x Rear Converter	E++ £299
120 Insert	E++ / Mint- £49 - £79
220 Insert	E+ / E++ £29 - £59

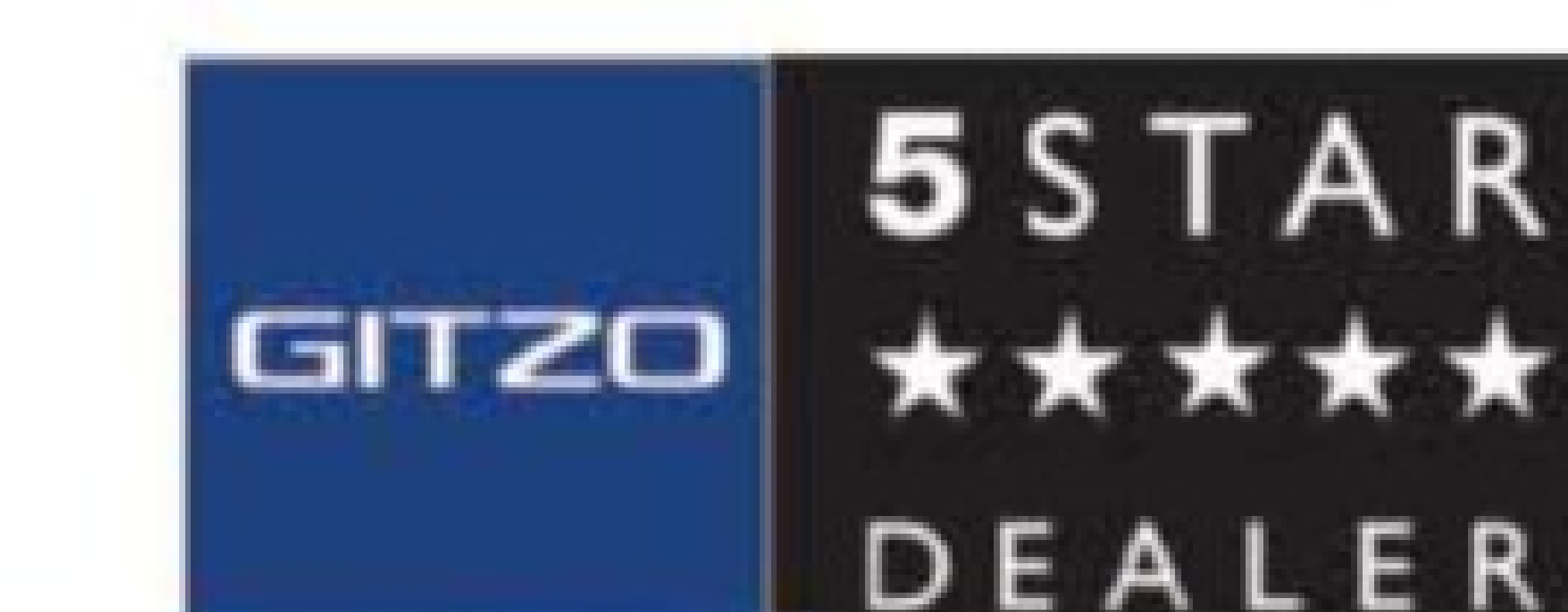
Pentax 67 Series	
67II Body + AE Prism	E++ £799 - £839
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £399
67 Mirror Up + TTL Prism	E+ £349
67 Mirror Up + Prism	E+ £279
67 Non Mirror Up + Prism	Exc £199

35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £299 - £329
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £149
165mm F2.8	As Seen / E+ £79 - £199
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £699 - £1,399
T6-2x Rear Converter	E++ £99
Vivitar 2x Converter	Exc / E++ £29 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E++ £75
Extension Tubes 2+3	E++ £49

Pentax A	
Z1-P Body Only	E++ £99
Z1 Body Only	E+ £59
SFXN + 35-105mm	E++ £79
SFX Body Only	As Seen £39
MZ50 + 35-80mm	E+ / E++ £39
MZ30 + 35-80mm	Clearance £35
12-24mm F4 SMC DA ED AL	Mint- £599
17-28mm F3.5-4.5 Fisheye F	E++ £149 - £199
18-55mm F3.5-5.6 AL WR	E++ £79
18-55mm F3.5-5.6 DA AL WR	E++ £79
18-55mm F3.5-5.6 SMC DA AL	E+ / E++ £39 - £49
20-35mm F4 FA AL	E++ £269
24mm F2 SMC FA IF AL	E+ / E++ £399 - £499
28-70mm F2.8 SMC AL FA*	E+ £549
28-70mm F4 FA AL	E++ £75
28-80mm F3.5-4.5 SMC F	E+ £35
28-80mm F3.5-5.6 FA	E+ £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
35-80mm F4-5.6 FA	Mint- £25
50-135mm F2.8 DA* ED SDM	E++ £599
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £109
50-200mm F4-5.6 DA ED WR	Mint- £119
70-200mm F4-5.6 SMC FA	E+ £59
80-200mm F4.7-5.6 FA	E++ £89
100-300mm F4.5-5.6 F	E++ £79
Samsung 55-200mm F4-5.6 ED	Mint- £79
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £399
Sigma 17-35mm F2.8-4 EX Asph	E+ £129
Sigma 28-105mm F2.8-4 ASPH	E++ £79
Sigma 28-135mm F3.8-5.6 Asph	E+ £65
Sigma 70-300mm F4-5.6 Apo Macro	E+ £89
Tamron 28-200mm F3.8-5.6 XR	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E+ £49
AF360FG2 Flash	E++ £149
AF400FTZ Flash	E+ / E++ £59 - £99
AF500FTZ Flash	E+ / E++ £99 - £125

Pentax Manual	
LX + FA1 Prism	E+ / E++ £279 - £399
MX Chrome + 50mm F2	E+ £125
MX Chrome Body Only	E+ £99 - £109
K1000 Chrome + 50mm F2	As Seen / E+ £39 - £69
K1000 Chrome Body Only	As Seen / E+ £49 - £59
Program A Body Only	E+ £59 - £69
P50 + 28-80mm	E+ £49
P30T Body Only	E++ £39
P30N + 28-80mm	E+ £59
P30 + 28-80mm	E+ £59
ME-Super Black Body Only	E++ £69
ME-Super Chrome Body Only	E+ / E++ £39 - £59
ME Chrome Body Only	E+ £49
A3 Body Only	E+ / E++ £49
15mm F3.5 SMC M	E+ / E++ £409 - £449
17mm F4 SMC Fisheye	E+ £449
20mm F4 SMC M	E++ £225
24mm F2.8 SMC PK	E++ £95
24-35mm F3.5 SMC M	E+ £149
24-50mm F3.5-4.5 SMC M	E++ £125
28mm F2.8 SMC A	Mint- £69
28-50mm F3.5-4.5 SMC M	E++ £75
28-80mm F3.5-4.5 SMC A	E+ £49
35-70mm F2.8-3.5 SMC M	E+ £89
35-70mm F3.5-4.5 SMC A	E+ £59
40mm F2.8 SMC M	E++ £89
40-80mm F2.8-4 SMC M	E+ £39
50mm F1.4 SMC A	E+ £149
50mm F1.4 SMC M	E+ £59
50mm F1.7 SMC A	E+ / E++ £49 - £79
50mm F2 SMC M	E+ £29
50mm F4 SMC M Macro	E+ £149
75-150mm F4 SMC M	E+ £39
100mm F2.8 SMC M	E+ £69 - £99
135mm F3.5 SMC M	E+ / E++ £35 - £39
300mm F4 SMC A*	E+ £399
300mm F4 SMC PK	E+ / E++ £195
AF200S Flash	E+ / Mint- £9 - £19
AF200SA Flash	E+ / E++ £20 - £25
AF200T Flash	E+ £15
AF220T Flash	E++ £29
AF240Z Flash	E+ £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E+ / E++ £29 - £49
AF400T Flash	E++ £175
Extension Tube Set	E++ £25
FB1 + FC1 Action Finder	E++ £125
FF1 Waist Level finder	Unused £89
LX Handgrip	E++ £25
Winder MCII	E+ £19

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G0077 Centre Ball Head	RRP 44.95..... £29



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G1378M Centre Ball Head QR	239.95..... £129
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G2180 Fluid Video Head	199.95..... £139
G2220 Alumin Explorer Tripod	279.95..... £179
G2270M Low Profile 3Way Head	264.95..... £169
G2271M Low Profile Rationelle Head	254.95..... £119

GITZO G2272M Low Profile 3 Way Head	RRP £259.95
GH2720QR 2Way Head	274.95..... £199
GITZO GH2750 Off Centre Ball Head	RRP £184.95
GH2780QR Centre Ball Head	299.95..... £199
GH3750 Off Centre Ball Head	219.95..... £144
GH3780QR Centre Ball Head	339.95..... £249
GH5380S Systematic Ball Head	314.95..... £229
GH5380SQR System Ball Head QR	344.95..... £259
GH5750 Off Centre Ball Head	319.95..... £159

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CANON 24mm f1.4 U11£995-£1245
CANON 300mm f2.8 L/IS£1425-£3275
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CANON 15-85 NEW/NO Box£545
CANON EFS 17-55f2.8£495-£645
CANON 24-70 f2.8 L/ASNEW£475-£625
CANON 24-105mm L£675-£875
CANON 28-70 f2.8 L/ASNEW£575-£725
CANON 28-300mm LIS£1295-£1625
CANON 35-350mm L/ASNEW£795-£1045
CANON 70-200 f2.8 L/IS£575-£825
CANON 70-200 HALIS£375-£825
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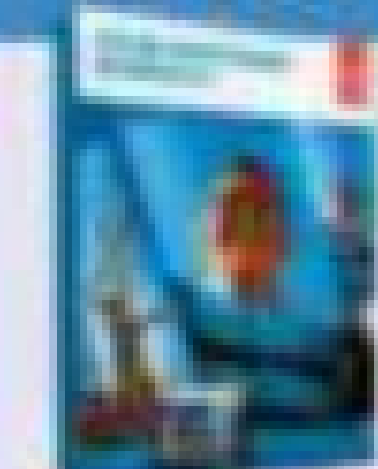
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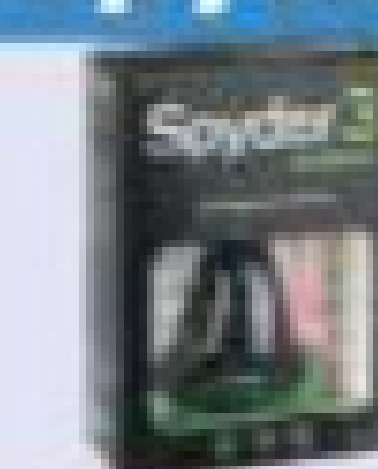
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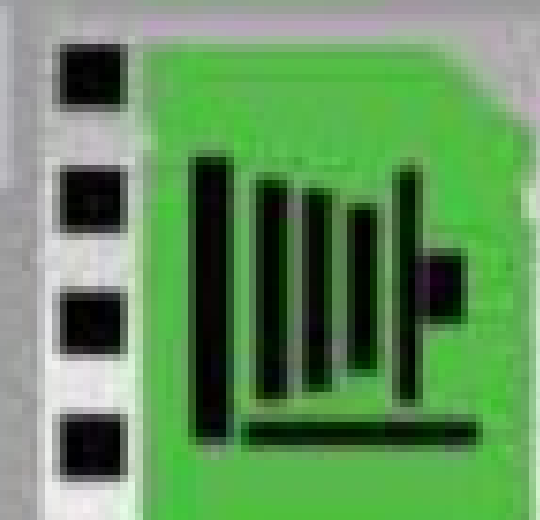
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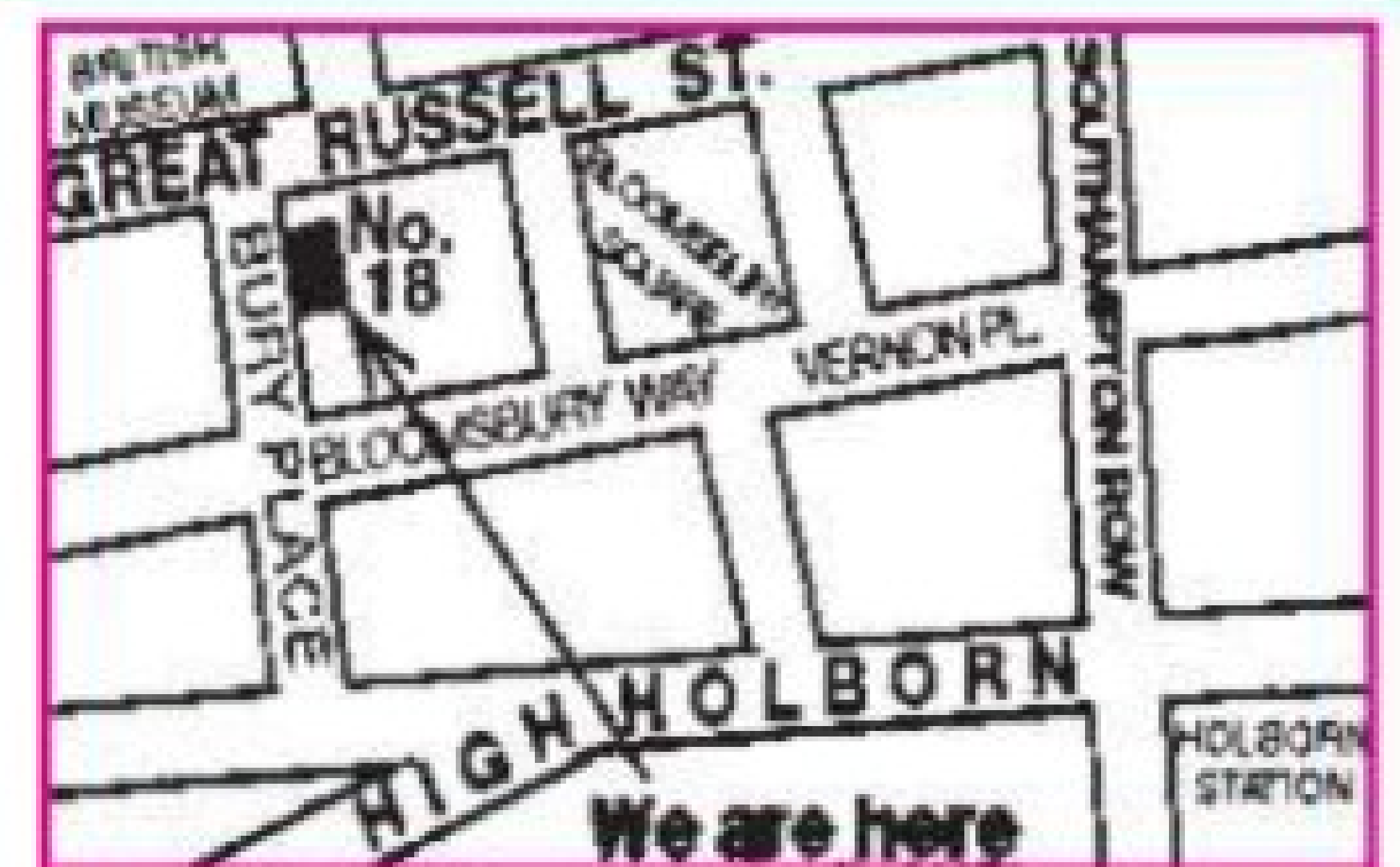
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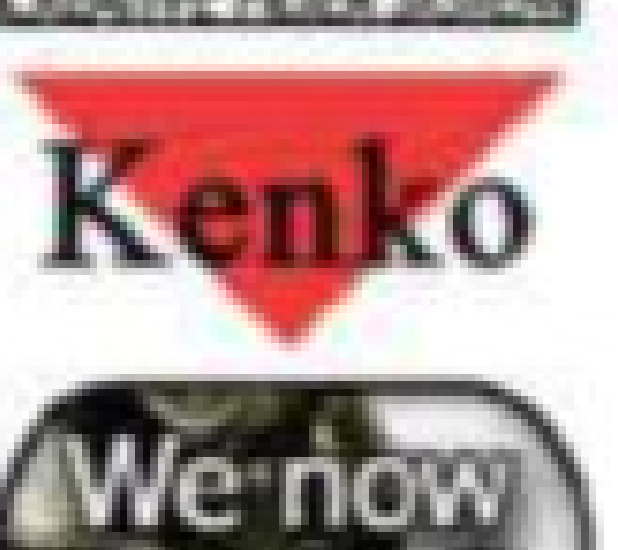
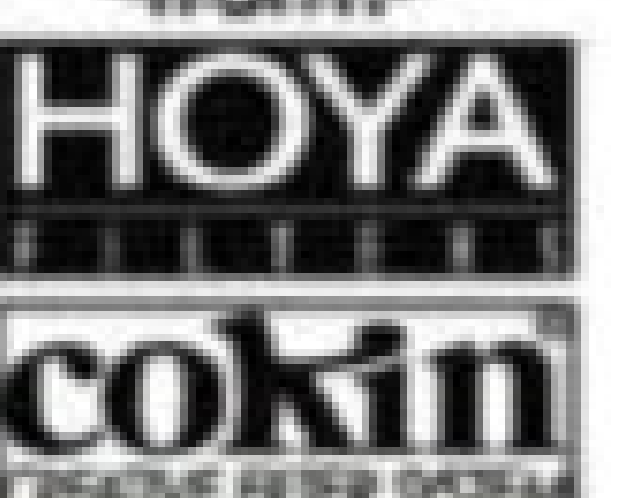


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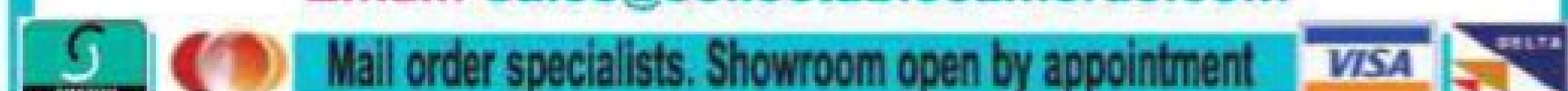


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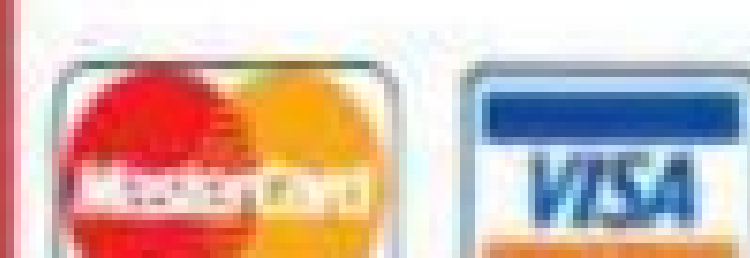
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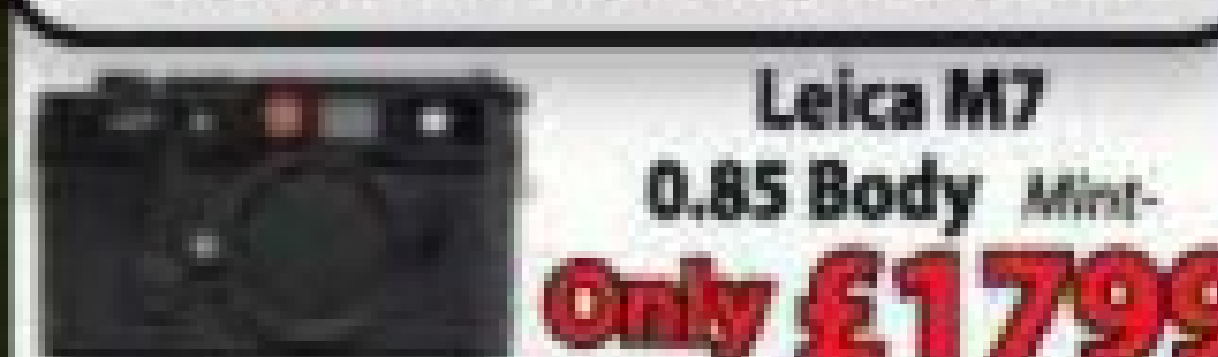
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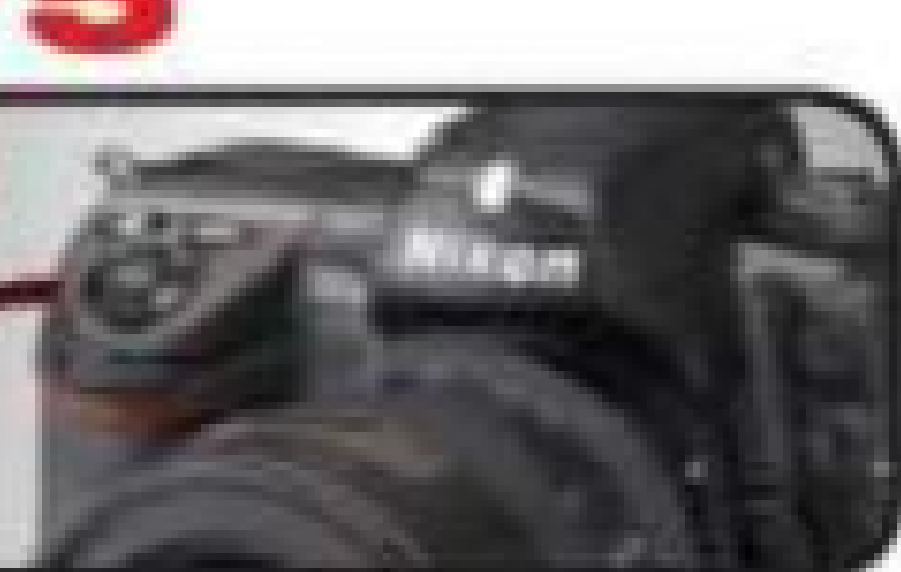
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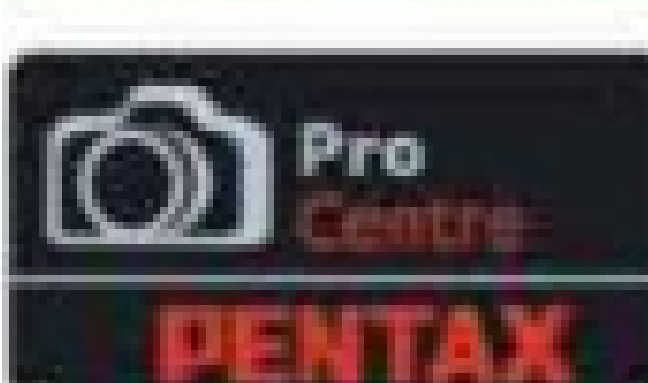
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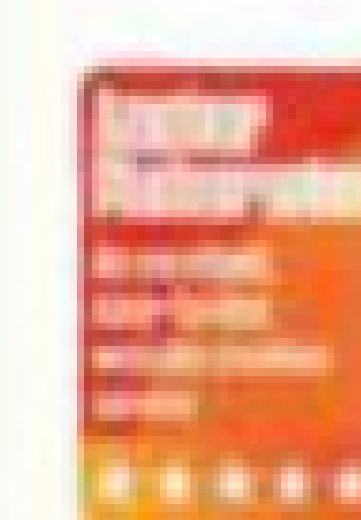
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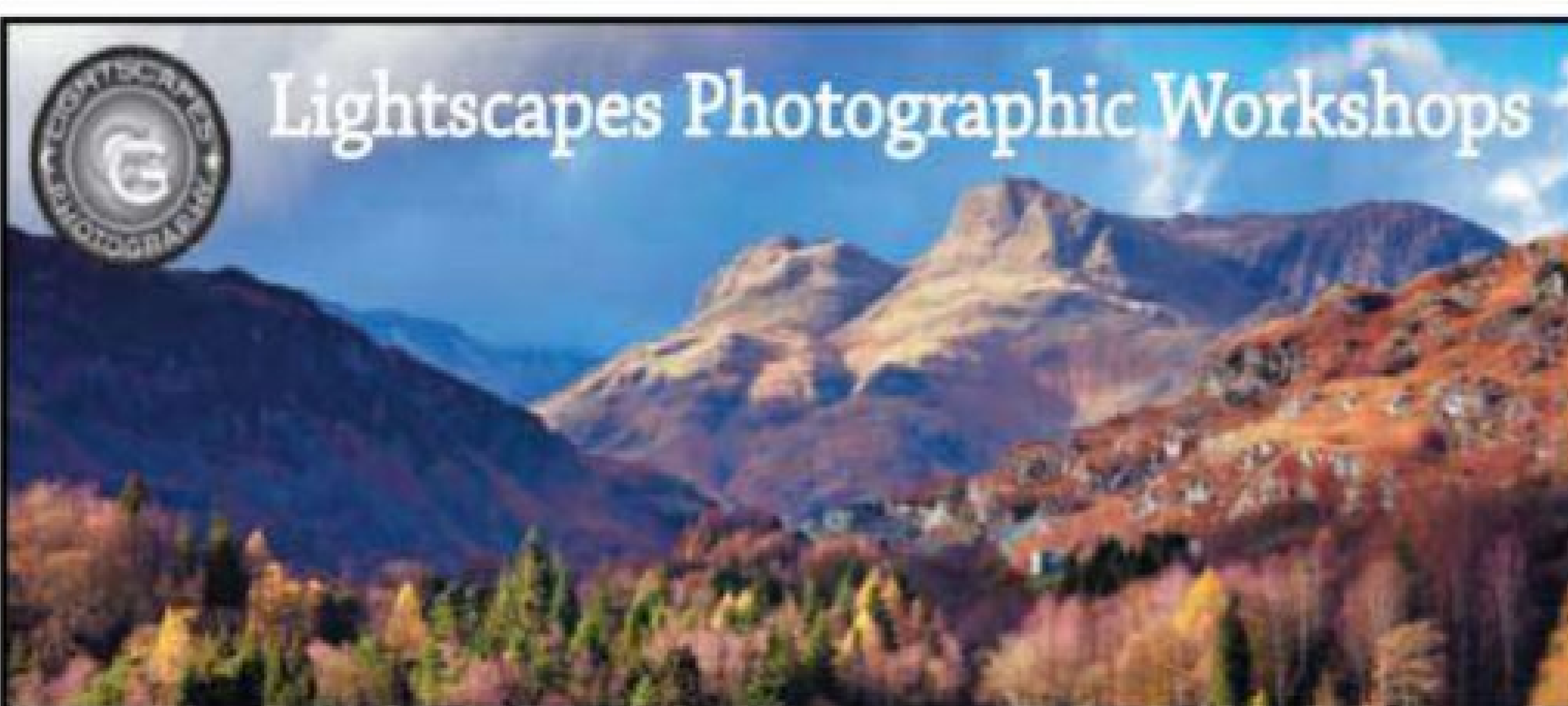
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OGDEN CHESNUTT

A humiliating shoot at the beach causes Ogden to rethink his photographic approach

SEATED on the beach in Brighton with a feather boa round my neck and a black polo shirt shouting 'Boozin' Squad 11' in hot pink script, it seems as good a time as any for a moment of personal reflection to really ask myself, 'How did I get here?'

I'm here for my mate Eli's stag do, which so far has involved buying 40 cans of Carling lager from Tesco and sitting on the beach. Later we're going to a cocktail bar, then a curry, then nightclubs, then probably the morgue for me. That's the literal answer to why I'm here. The metaphysical answer probably requires 40 hours of counselling, if not all 40 cans of Carling.

It's a motley group of revellers who have come to the south coast today: a couple of guys from his job you could only classify as nerds; the childhood friends who, from their painfully plain shoes and princely haircuts you can tell are the more successful; Eli's eerily emaciated, silent, soon-to-be brother-in-law who has a habit of sniffing; and then me, the old man trying to be young.

I realise that by surveying the group I've opened myself up for conversation. One of the well-heeled, eyeing a way out of the conversation about 'what's the most useless animal', shifts in his pebble seat to face me.

'So, what do...'

'Did.'

'... you do?' he asks. I pretend to take a sip of my sun-baked Carling, but then realise the fastest way to get to tomorrow is to actually drink it.

'I was a weatherman in Northumbria,' I reply.

'Wow. That's incredible!' I think the enthusiasm is genuine.

'It really isn't. Throw a dart at "light showers" or "sunny intervals" and you'll probably have an accurate forecast.'

The young man snorts. 'Excellent. So what do you do these days?'

'Mostly take pictures,' I say, and hold up my camera. At this moment, I spot an apathy of young students (that's a new collective term) all taking photos on their phones of something in our direction. When I raise my camera to my eye and look desperately around to find it I realise something terrifying: they're taking pictures of me.

For the first time since my own wedding, I'm not the photographer, but the subject. And I'm not their subject because I'm beautiful or because I've paid. It's because I'm an old man in a feather boa.

'What do you like to shoot?' says Eli's friend. I tell him people on the street, particularly along London's South Bank. And then I wonder how those people feel when they see me snapping them from afar. Do they get suddenly self-conscious, as I am now, like my camera is a homing device for people's flaws? Do they suck in their belly or put a hand over unsightly moles?

As another assimilation of young girls turns around on their beach blanket to snap me on their iPhones I loosen my boa – as if this helps – and tell myself I must change the way I take pictures on the street. Less stealth, more transparency. This is awful! I should talk to people, even show them my pictures!

'Pardon me,' I say to Eli's friend and walk over towards the group of girls. An odd thing I've noticed in photography with the rise of camera phones is the

shift in subject matter. In my youth, and even my kids' youth, we used our first cameras to shoot nonsense, but at least we tried to capture interesting nonsense. These days, it's funny signs or someone's graffiti art. Of course, people are free to shoot

whatever they want, but what this tells me is that while camera phones have introduced photography to more people, the majority of these people aren't really interested in the art of photography. To them, it's just another vehicle for sharing something they find interesting.

But I digress. 'Excuse me, ladies,' I say. 'May I ask why you're taking my picture?'

'Because you look like a twit,' someone says. The others giggle. I wonder if this, too, is why Walker Evans took pictures: because they looked like twits.

And then I realise: I could either mope and be annoyed, or I could give these girls the opportunity to take some great pictures. 'Well, you should have said!' I tell them. 'If you want some better shots, how about this?' I immediately run through a range of classic poses. The girls are in fits of laughter. All at once they shout out different poses I should adopt.

Eli then sprints over with seven cans of beer clasped against his chest. On his head is a fuzzy, pink cowboy hat with a matching feather boa round his neck. 'Nice work, dude,' he says.

One girl shouts, 'Look!' and they all take his picture.

Eli drops three of the cans. 'Why are you taking my picture?'

He looks like he's seen his own conception. Seven phones are raised, and somewhere I hope Walker Evans is proud. **AP**

'I could either mope and be annoyed, or I could give these girls the opportunity to take some great pictures'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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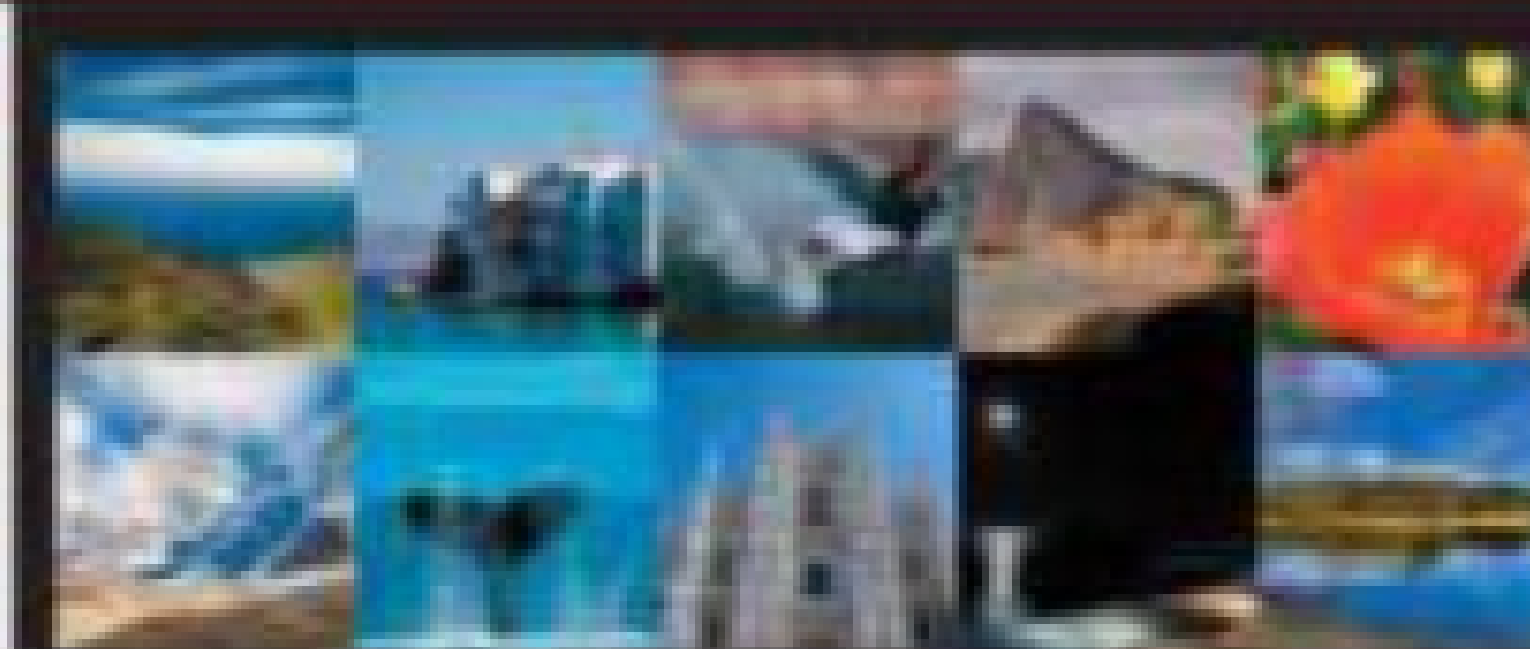
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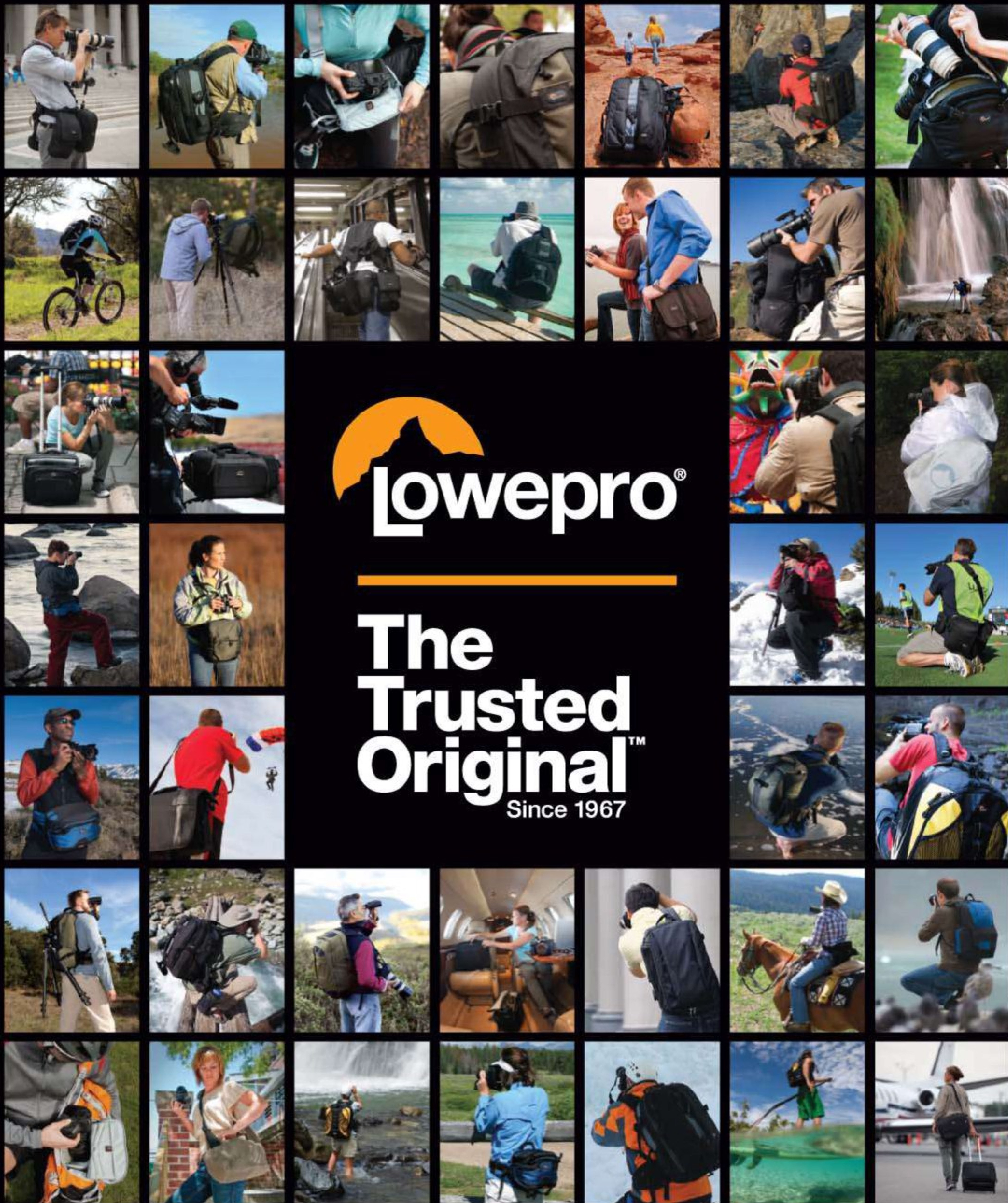
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